JOE KLEIN ON CROWN HEIGHTS

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NEW YORK

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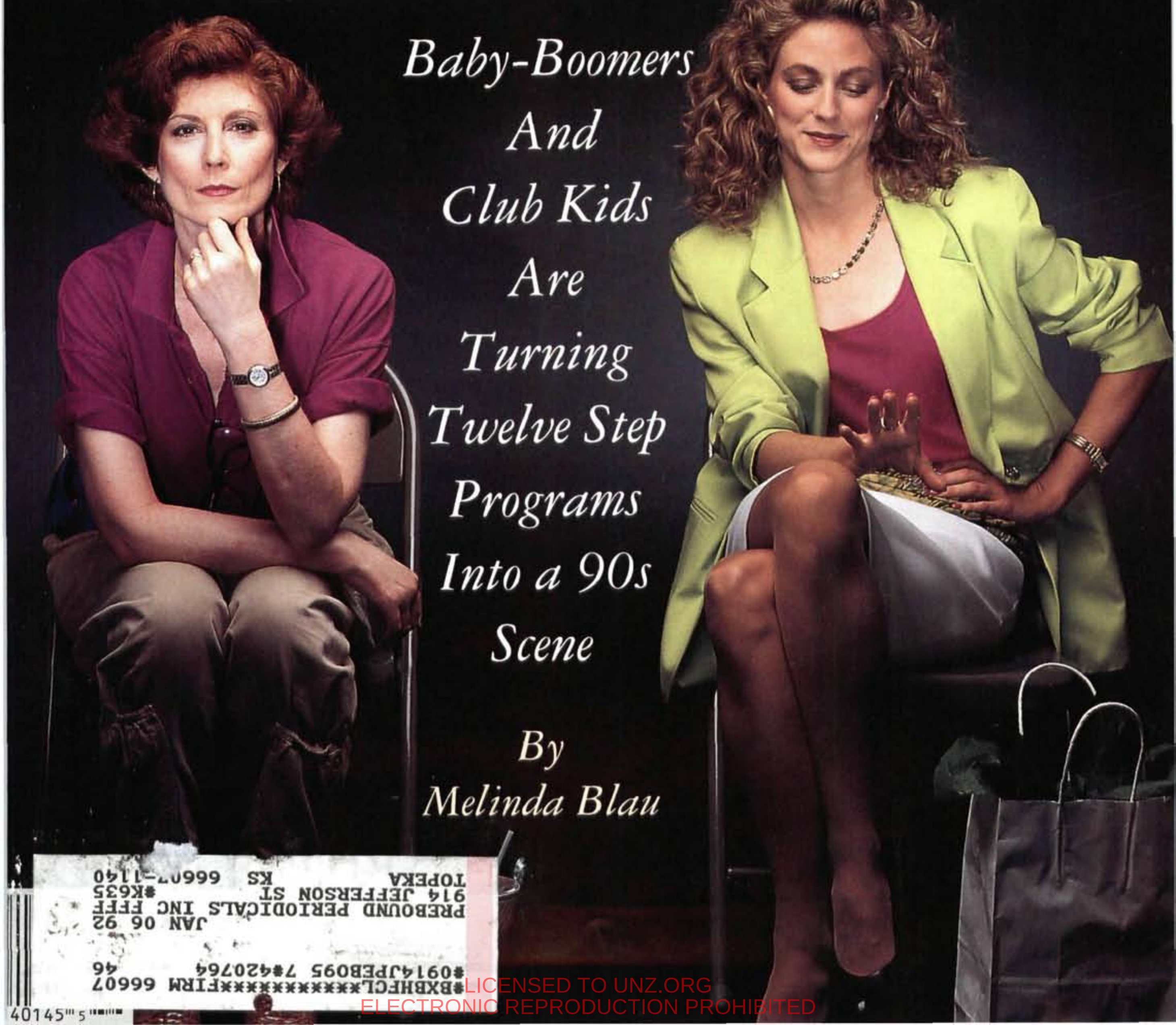

Baby-Boomers And Club Kids Are Turning Twelve Step Programs Into a 90s Scene

By Melinda Blau

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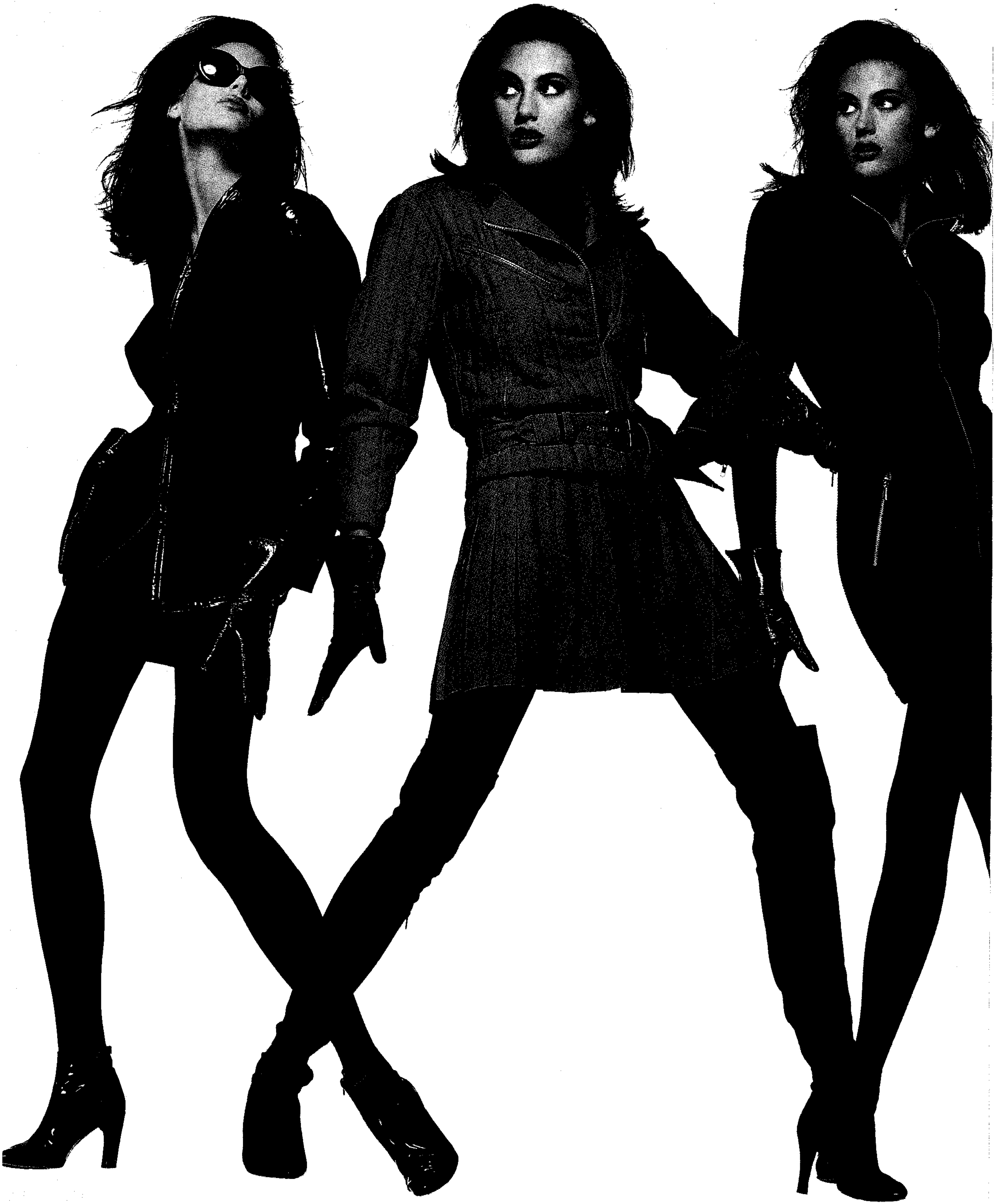
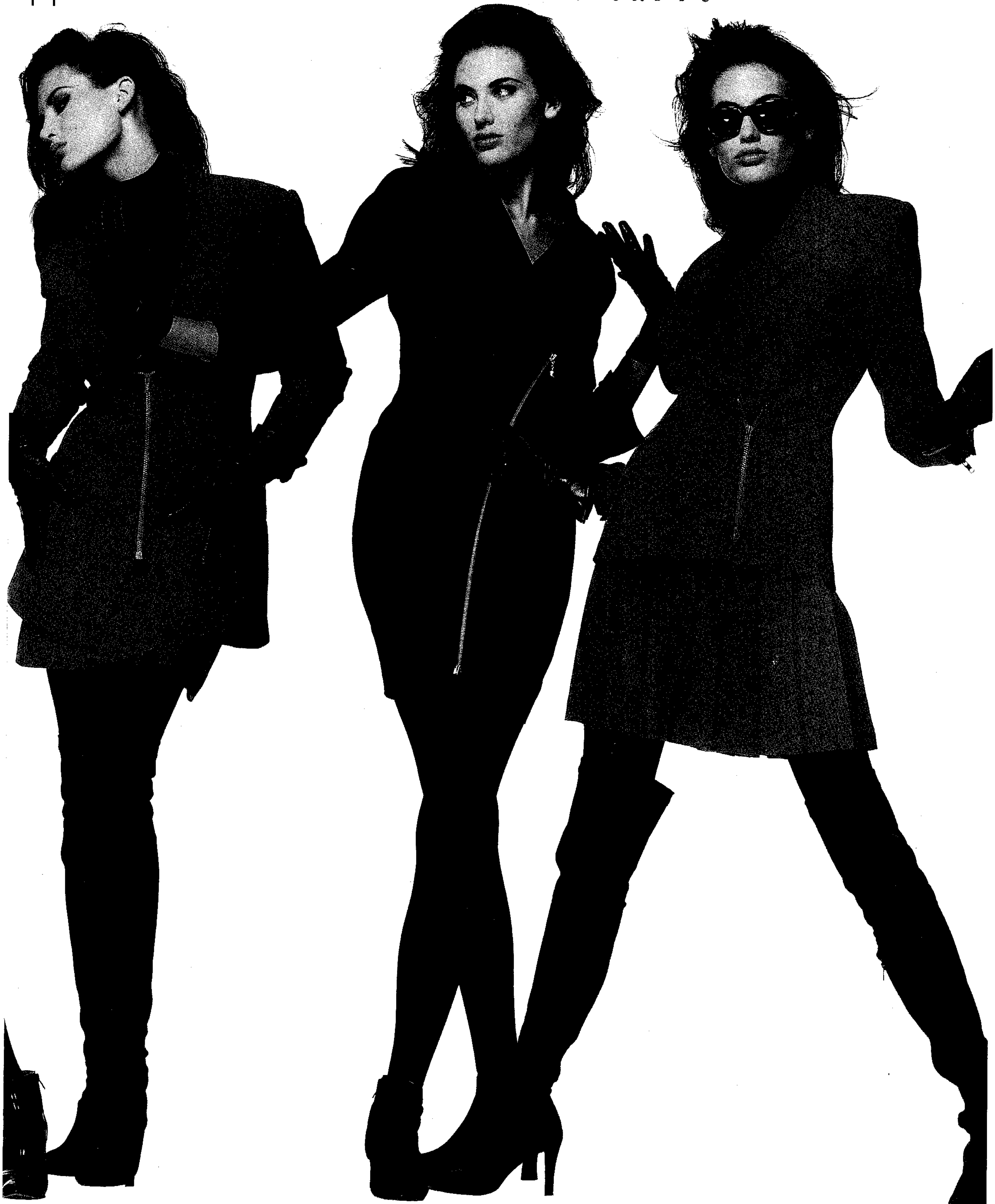


From left: Noviello Bloom scuba dress, $480. Nicole Miller quilted biker jacket, $385; pleated skirt, $145. Peter Noviello & Sherrie Bloom for Chetta B. knit dress, $255. Nicole Miller quilted jacket, $385; high-waisted skirt, $145. Tahari asymmetrical zip dress, $295. Charles Glueck for Morgan Miller suit, $260.

ippers let loose with **color** and **curve**



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BY JOE KLEIN

Another dead child, another racial spasm. This week, it's Crown Heights. And the facts don't seem to matter. With a lift from Al Sharpton, a traffic accident becomes a case of racist oppression. The killing of Gavin Cato—who was hit by a Hasidic driver—has been shrouded in rhetoric. A Hasid's been killed in retaliation. And a new martyrology takes hold. The great hate machine.

30 Recovery Fever

BY MELINDA BLAU

Recovery junkies can't wait to get help. Why, they're almost *addicted* to help—to Widgets Anonymous . . . and their need to belong. The rush to recover—to share and confess—has become an obsession. But though AA's in fashion, old-timers aren't thrilled. They wish newcomers weren't hooked on themselves—and their new "social club."

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BY DENISE MELINSKY

What a commute! When the mood strikes, Denise Melinsky plunks herself down in beautiful suburban Savusavu. (As in "Fiji.") Then, when she needs a bagel or two, she packs back up—and heads the other way. Melinsky, a free-lance writer, had grown sick of Manhattan. So she did the romantic thing—and swapped islands.

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Styling by Daphne L. White. Models: Susan Gerard (left) and Olivia Birkelund, from Bookers, Inc. Hair and makeup by Chuck Jensen for Ivy Bernhard. Jewelry courtesy of Roslyn Grant, Gallery of Exciting Jewelry. Top inset photos: left, by Tony Savino/Sipa; right, by Michael Hirsch.

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- Nothing like taking a few days off

before a long vacation -

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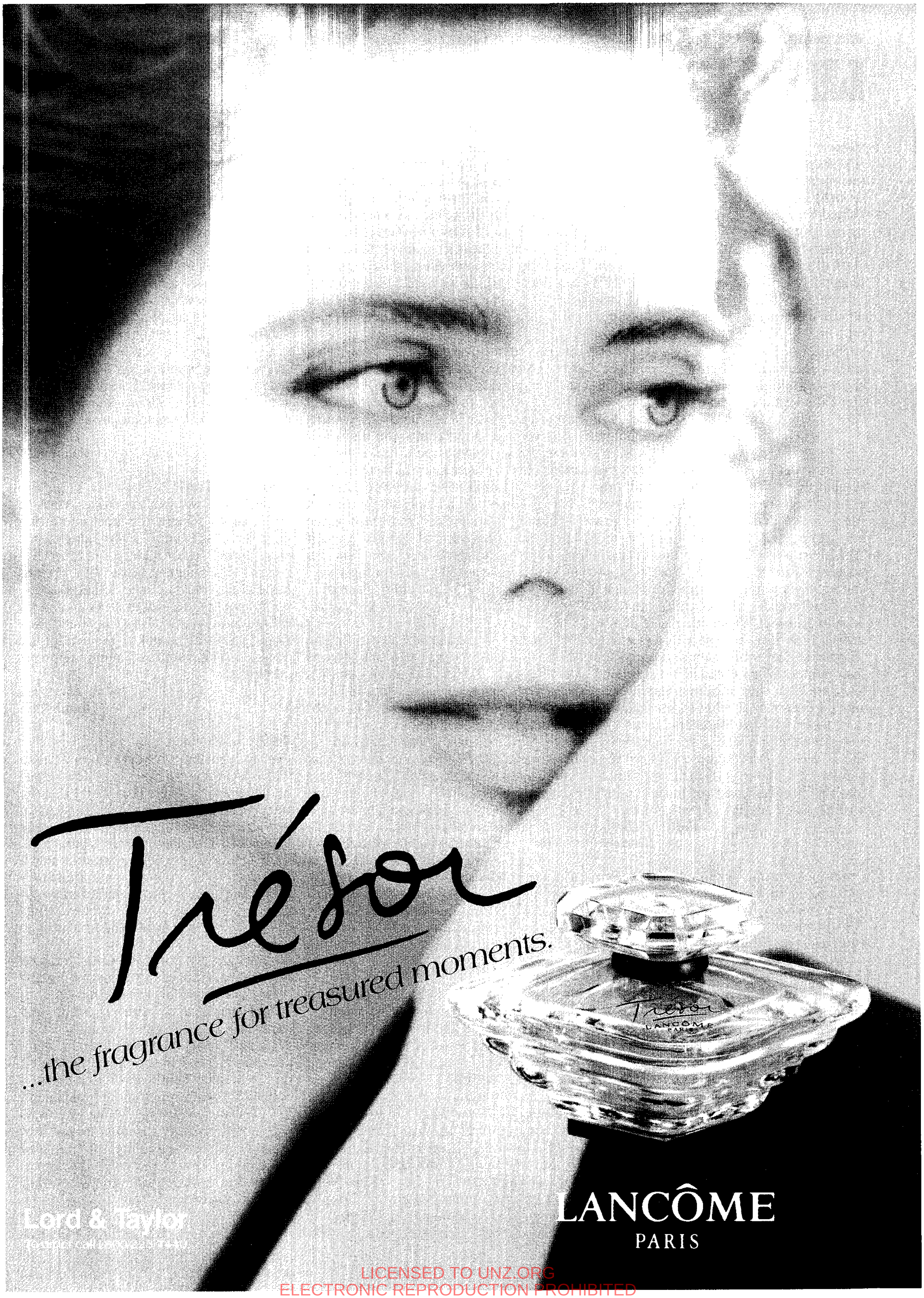
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LETTERS

'Dance' Macabre

IT'S DISTURBING TO READ ABOUT A SENSELESS murder in your own neighborhood. I thought about all the times I must have passed by, and may even have given money to, Kevin McKiever ["Dance of Death," by Michael Stone, August 19]. Until I read Stone's piece, I never even imagined that I knew this murderer. I'd thought the last time I saw Kevin was eleven years ago, when we both worked on *The Me Nobody Knows* in Seattle. I suppose it's fitting that Kevin's greatest artistic success came from performing in a show that told the story of his life in a theater called Skid Road.

Michael Paul
Manhattan

IN A CITY FULL OF ANONYMOUS VICTIMS AND assailants, it was touching to read your cover story on the senseless murder of Alexis Ficks Welsh. Though I didn't know her name until after her death, I met Welsh just a few days before her death. It was one of those rare New York City encounters when strangers meet, exchange a few kind words, and continue on with their lives. I met Welsh in a deli. She was there with her beloved dogs, and I stopped to play with them and asked her their names. When I read of her murder a few days later, it was the mention of Pizza and Pepperoni that allowed me to make the connection. Reading Stone's article allowed me the privilege of getting to know Alexis Welsh. True New Yorkers are people like her, and it is disturbing to know that the city she loved so much couldn't love her back enough to protect her.

Patricia Chesler
Brooklyn

I THINK I'M A FAIR PERSON BY NATURE, BUT in the case of Kevin McKiever, I don't give a damn why he murdered Alexis Welsh or how he came to be the piece of human garbage he is now. Every social worker, doctor, and prosecutor ever involved with McKiever is as guilty of Welsh's death as he is, and anything less than execution is too good for him.

Janice Rubin
Manhattan

HOW IS IT THAT NEW YORKERS HAVE MADE the word *homeless* a synonym for "mentally ill"? A person whose trailer is blown to the next county by a tornado is homeless. A person who eats from the trash and sleeps in the street is mentally ill. Anyone who is in New York City long enough to tie his or her shoes can attest to the fact that the city is turning into an open-air asylum. With the release of known lunatics the likes of Kevin McKiever because of the lack of facilities, I am reminded of a line from the movie *Jaws,* spoken by Roy Scheider: "I think we need a bigger boat."

Andrew Danz
Mahwah, N.J.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

ON THE COVER OF YOUR AUGUST 19 ISSUE, Kevin McKiever is characterized as "part of the growing army of feral homeless now terrorizing the city." There is no such army. That cover libels the city's genuinely terrorized population—the homeless themselves. Homelessness has killed far more New Yorkers than have the homeless. And this libel is the cruelest kind there is—that which blames the victim. In separating the homeless from the city, the cover line implied that by losing their homes, the homeless are somehow removed from the body politic altogether.

Judith Pasternak
Manhattan

THE USE OF THE WORD *feral* TO DESCRIBE the homeless on your recent cover suggests that Kevin McKiever and other homeless New Yorkers are something less than human—animals, if you will. The staff at the Coalition for the Homeless remembers the Kevin McKiever who would stop by our office to pick up his mail and quietly chat with us. He is not an animal but a human being who desperately needed help. Your glib cover fuels the growing anger directed at the nation's poor and obscures the fact that for every homeless person who acts out in violence, there are thousands of others who are quietly suffering.

Mary E. Brosnahan
Executive director
Coalition for the Homeless
Manhattan

S--- Happens

I AM ASTOUNDED BY *New York*'s WARPED sense of editorial morality. Last summer, you ran an article about a woman posing as a potential employee for escort services in New York ["Escort," by Marianne Macy, June 18, 1990]. The article covered seedy topics, such as whether oral and anal sex cost more than "straight" sex. I was not surprised that *New York* ran this story. However, I was flabbergasted that in that story, curse words were spelled with dashes. After reading "Kids With Guns," by Eric Pooley [August 5], I decided enough was enough. In the article, Gus, whose best friend stopped a kid who had tried to jump in a cab to escape "a beef," says, "My man comes around the cab and bucks him in the face, *pap, pap.* D.O.A." When Pooley asks if this is fun, Gus remarks, ". . . while the s--- goin' down, ain't nothing fun." How can *New York* think that after a reader just heard an account of someone getting "bucked" in the face over a beef, he would be offended by the word *shit*? I am more dismayed that young people are killing one another on the streets than I am that they use swear words. If you're going to tell a story, tell the whole story. If I wanted to read sanitized articles, I would have subscribed to *Ladies' Home Journal.* Come on, *New York,* have some b---s!

Ron Teer
Manhattan

The Write Stuff

DESPITE ALL OF THE EXCITING STUFF IN your August 5 issue, the most interesting page was "Letters." Every single line about John Taylor's story on Jerzy Kosinski ["The Haunted Bird," July 15] was fascinating, moving, and enlightening—not to mention the fact that two of America's greatest writers (Gay Talese and Harrison E. Salisbury) took to the pen for the occasion. This "Letters" column deserves a Pulitzer.

Hans Janitschek
Manhattan

To Err Is Herman

I'VE ENJOYED AND HAVE GENERALLY AGREED with David Denby's movie reviews since he began writing for *New York.* But the three paragraphs he wrote in support of Pee-wee Herman in the August 19 issue ["Movies: Dubliners"] are among the most eloquent and caring remarks that I have seen in his column. I admire his sagacity and deeply respect his courage.

Edward Shaw
Birmingham, Michigan

IT'S TOO BAD WE DON'T HAVE THE LIKES OF the Sarasota police force patrolling the New York City subway system, where indecent exposure is indeed public and harmful to other people. Personally, I'd be grateful if these offenders confined themselves to X-rated movie theaters. While I don't condone Paul Reubens's actions, I believe his punishment by the media and CBS far outweighs his crime. Reubens will pay the penalty for what he did, but must we all pay the penalty, too? I'm glad I bought my copy of *Pee-wee's Big Adventure* before the video stores decide to take it off the shelves!

Susan Foote
Queens

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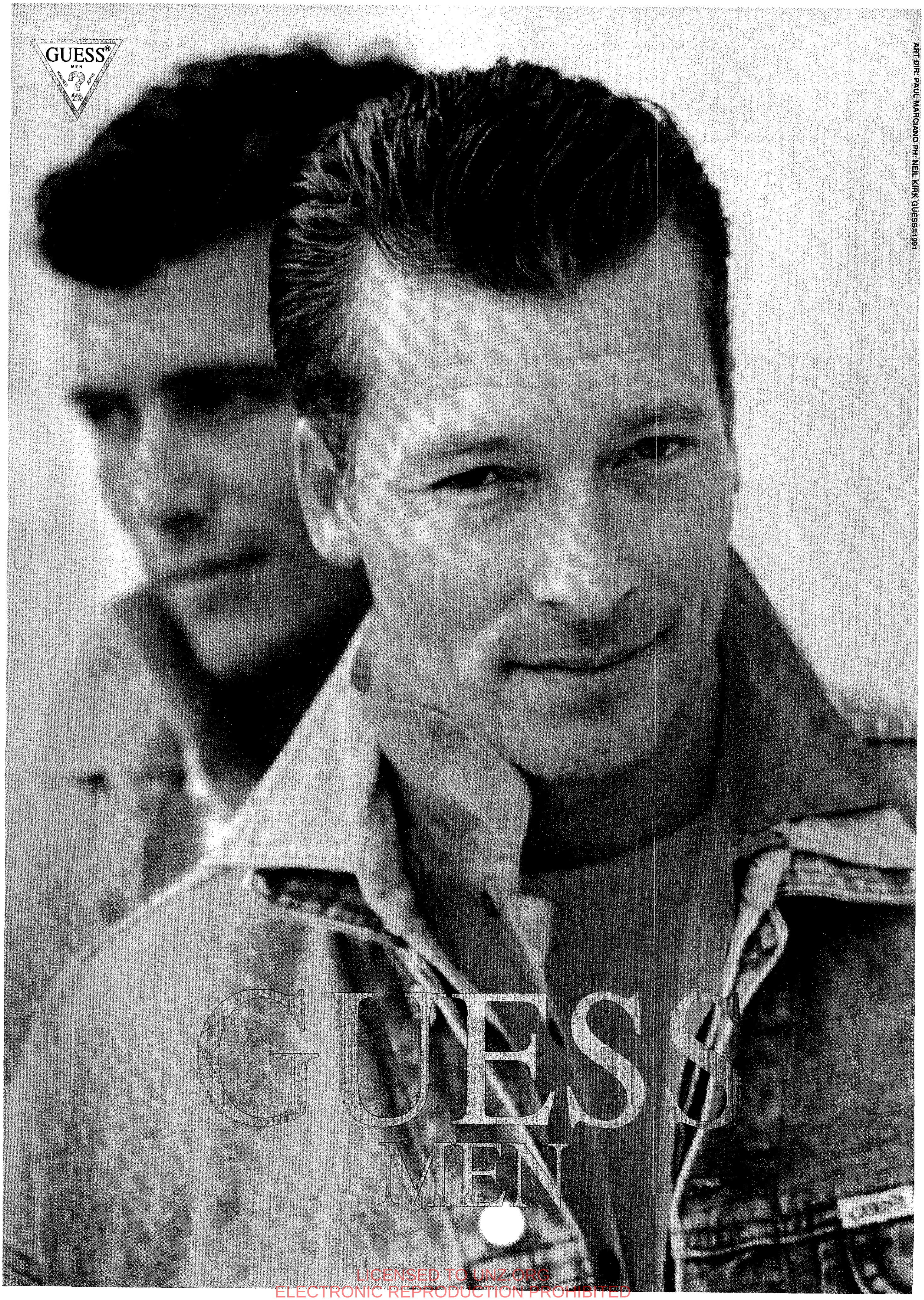
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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

A QUAYLE PRESERVE...BIOGRAPHER BITES BACK...DESIGNING WOMAN...HUSSA FUSS

AT ABC, V.P. JOKES ARE NOT P.C.

ABC may not have Dan Quayle to kick around anymore.

Last week, says a source, producers of the network's *Into the Night* talk show canceled a segment that poked fun at the vice-president. The source says she was told that "the broadcasting-standards guys have told us to lay off Quayle."

Bron Smith, a co-author of Macmillan's *Where's Dan Quayle?*, was scheduled to appear on the August 28 show. "They also had someone from *The Quayle Quarterly*," says a Macmillan spokeswoman. "It was confirmed on Tuesday. Then, fifteen minutes later, they called and said that [ABC's] broadcasting-standards people were cracking down on anything making fun of the vice-president." Two nights earlier, host Joy Behar had mentioned Quayle in her monologue.

ABC now says it was "the producer's decision" to drop the Quayle segment.

PAIGE RENSE'S ULTERIOR DECORATING

Whose "luminous," "buoyant" Santa Barbara house is featured in a ten-page story in September's *Architectural Digest*? The anonymous owner is identified as "a fervid collector of folk art" who "has always shunned sham originality." But sources say the house belongs to none other than *Architectural Digest* editor-in-chief Paige Rense. "I can't comment on whose house it is," says a spokeswoman for the magazine. Wouldn't it be improper for the editor to include her own house without at least identifying it? "I really wouldn't know."

"It's sort of self-glorifying," says one decorating insider. "I suppose it's a potential conflict because the editor can control what is said about the house, but then, does anyone ever say anything bad in *Architectural Digest*?"

MIRABELLA A MUST-READ FOR IRAQIS

Saddam Hussein apparently gets his news from outlets other than CNN. In an exclusive interview in the August issue of *Mirabella*, Princess Sheika Hussa, a daughter of the crown prince of Kuwait, revealed that she had been arrested by Iraqi soldiers during the occupation of her country. Although she was taken to Basra, Iraq, for questioning, intelligence officers there failed to recognize her and set her free.

Now Australian journalist Tess Lawrence says that the information in her article was brought to the attention of the Iraqi dictator. "He conducted a witch-hunt. They showed some pictures of her around, and some of the officers recognized her. They sealed their own fate," says Lawrence. "The princess could have been an extremely valuable hostage."

Lawrence, who claims that her source is "within the Iraqi regime," contends that at least two men who were responsible for letting Hussa go were executed as a result of the interview. A spokesman at the Iraqi Mission in New York could not be reached for comment.

AUTHOR SHRIEKS ABOUT STEVEN SCHRAGIS

Not all of Steven Schragis's writers applaud his penchant for publicity. The head of Carol Publishing and Birch Lane Press has been lauded for the success of such controversial books as *Final Exit*, a how-to guide on suicide, and *Call Her Miss Ross*, a scandal-filled biography of Diana Ross, the former Supreme.

But the writer of an unauthorized book about record mogul David Geffen is complaining that Schragis has gone too far. Among John Mendelssohn's gripes is his book's title: *Not a Nice Guy*. "That name is monumentally stupid," says the writer. "I wanted to hide under my desk when I heard it." The writer complains that Birch Lane Press's reputation for tell-alls is hurting the book: "Three or four prospective sources have dried up since I told them who's publishing it." Mendelssohn says he wants to make it a fair, balanced biography, but that Schragis is interested only in "dirt and gossip"—including stories about Geffen's recently disclosed bisexuality. A weary Mendelssohn complains, "He wanted to call the book *Call Him Miss Geffen*."

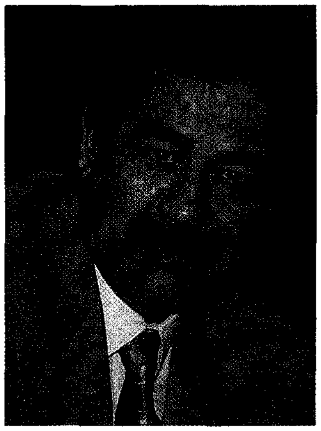
Did Schragis say Mendelssohn should complain to generate some publicity? No, insists Schragis, who also denies wanting to name the book *Call Him Miss Geffen*. "We want him to be happy," he says, "but our title stays unless he can think of a better one. And *I'm* the one saying the book should be fair."

IS POVICH TRADING CASH FOR TRASH?

Is Maury Povich paying his guests to spill their guts on his

DAN QUAYLE

PAIGE RENSE

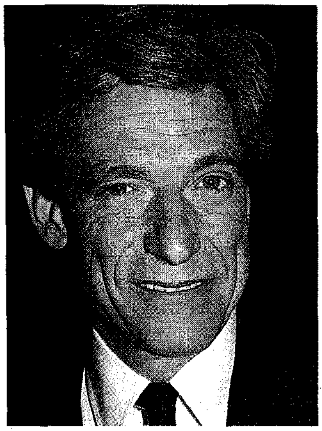


SADDAM HUSSEIN

ASSOCIATE EDITOR: DEGEN PENER

Photographs: top, Les Stone/Sygma; center, Adam Scull/Globe Photos; bottom, Viennareport/Sygma.

***MAURY* MANEUVERS...COMMERCIAL FRICTION...READING RED?...FOUR SEASONS IN THE SUN**


MAURY POVICH

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A LENNON STAMP

ISABELLA ROSSELLINI

new talk show? That's what insiders at rival programs are claiming. "They are changing the way the game is played," says one producer. "There are a number of stories that everyone wants. I know of at least three instances where they've locked them up by offering money and making [future guests] sign exclusive contracts."

A producer at another competing show, when called for comment, confirmed the story but also insisted on remaining anonymous. "We are hearing this from the guests," says the second source. "It's happened five or six times now."

Paying guests is not new. Guests on many shows are sometimes paid if they miss a day of work, but there is concern that routine payments may lead to bidding wars for stories.

A spokeswoman for *The Maury Povich Show,* which has its premiere next week on Channel 4, denies that cash is being used to get exclusives. "It's not our policy," she says. "You will see guests on *The Maury Povich Show* you won't see elsewhere because they feel we offer them a fair forum."

GEORGETTE MOSBACHER, CUB COLUMNIST

Georgette Mosbacher may have flaming-red hair like Brenda Starr, but is she qualified to be a newspaper columnist? The very social wife of Commerce Secretary Robert Mosbacher has been approached about writing a weekly column that could eventually be syndicated, says a source.

The articles would cover the same ground as a book she's hoping to write, which Mosbacher's spokeswoman describes as an "inspirational, aspirational, motivational book for career women." An insider says that Mosbacher, who recently sold her La Prairie cosmetics company, is looking for a collaborator on the book.

The spokeswoman says Mosbacher has talked with "a number of publishers" about the book, but wouldn't name the newspaper where Mosbacher may contribute. "Nothing is final yet," she says.

NEWS AND NOTES FROM ALL OVER

A DINING DOSSIER: The story of the Four Seasons may soon become a book. *Esquire* food-and-travel writer John Mariani and Four Seasons vice-president Alex von Bidder are about to sign a deal with Crown to do an authorized "social history" of the restaurant, which was designed and decorated by Philip Johnson and Mies van der Rohe in 1959 and is frequented by the likes of Henry Kissinger and Si Newhouse. Says Mariani, "I know of no restaurant that comes close to replicating its grandeur, beauty, and social clout."

STAR STAMPS: Another Caribbean country is capitalizing on the popularity of music stars. The tiny nation of Saint Vincent and the Grenadines has just brought out two sets of stamps with nine different images of John Lennon and Madonna. "The Saint Vincent Post Office has decided to issue [them] because of the significant international appeal of both singers," says a spokesman for the Inter-Governmental Philatelic Corporation. An 18-cent surcharge on the nine Lennon stamps benefits the Spirit Foundation, set up by Lennon and Yoko Ono.

***SCARLETT* FEVER:** Alexandra Ripley may have an uninvited guest following her on her upcoming book tour. The author of *Scarlett,* the sequel to *Gone With the Wind,* will be trailed during part of the jaunt by Christopher Cerf, the author of Random House's *The Book of Sequels,* which includes *GWTW* follow-ups mimicking the styles of Erica Jong, Tama Janowitz, Joyce Carol Oates, and Alice Walker. The book also includes "sequels" called *Solitude: The Next One Hundred Years* and *The Satanic Reverses.* Why is the writer following Ripley? Says a spokesman, "He's offering a sequel to her sequel."

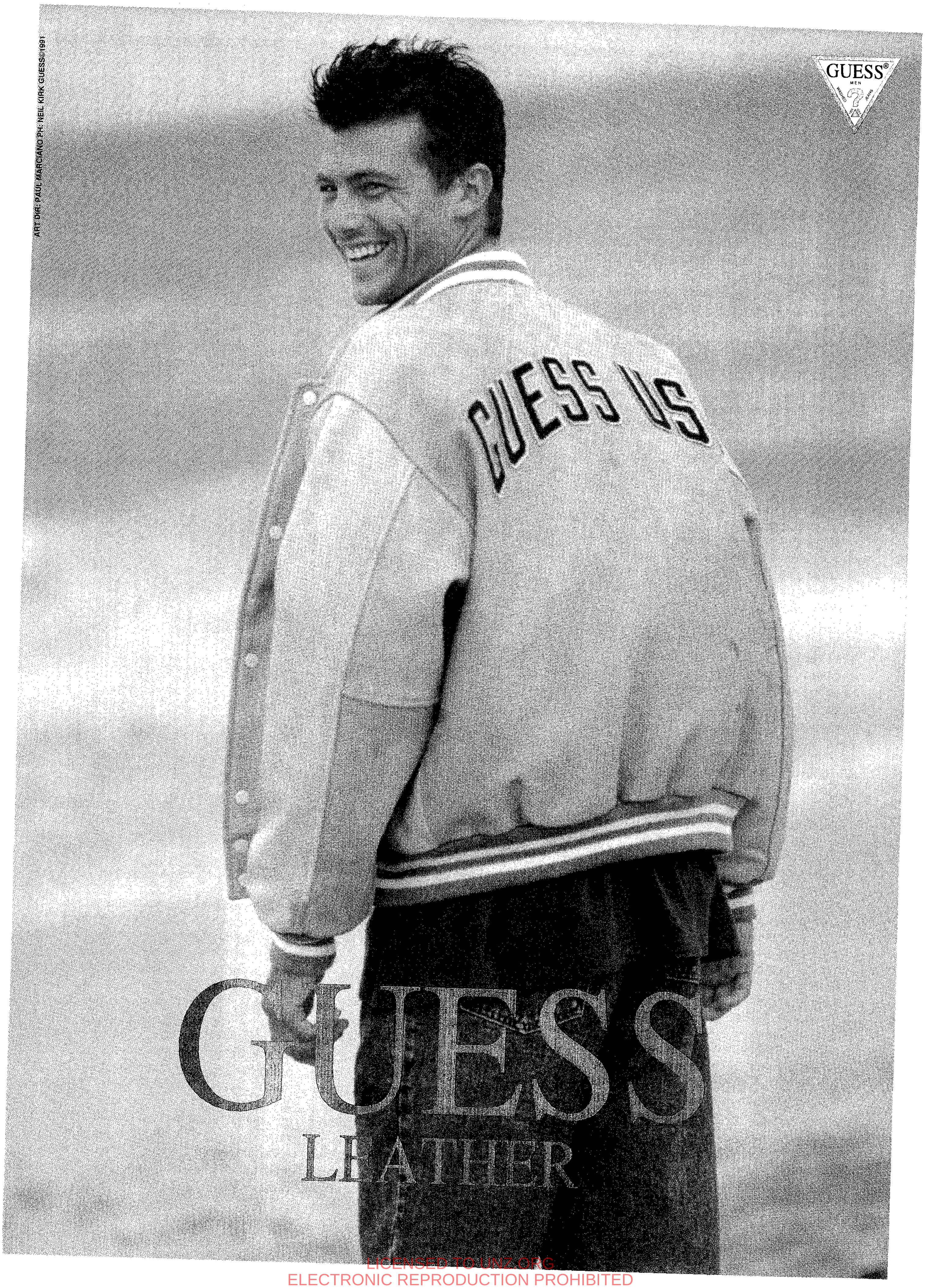
ESPRIT BEATS GAP ON THE SPOT

The Gap doesn't want people to know it's been working on television commercials that resemble a campaign by arch-rival Esprit.

For its spots, the Gap has been talking to people who would discuss such topics as the environment, race relations, and reproductive rights. A source says the commercials would have included Isabella Rossellini, monologuist Spalding Gray, and artist Ross Bleckner. Pat Hackett, who wrote *The Andy Warhol Diaries,* was even contacted about doing the interviews.

But a few weeks ago, Esprit came out with its "What Would You Do" campaign, in which people discussed how they'd like to change the world. When called for comment, a Gap spokeswoman at first denied knowledge of the campaign, saying, "It sounds like you're confusing us with Esprit." When presented with details of the Gap's plans, she said, "We had those discussions about two years ago. . . . I don't want you to write about it." But two would-be participants say that as recently as a few months ago, the Gap was still working on the campaign. And, says an Esprit insider, "right before our commercials went on the air, they were desperately trying to get copies of them."

Photographs: top, Judie Burstein/Photoreporters; bottom, Frederic Meylan/Sygma.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The Bottom Line/Christopher Byron

BOMBING OUT

DEFENSE AFTER THE COUP

IT'S BEEN GREAT TO TURN ON THE TELEVISION and see something collapsing faster than the city of New York. But if George Bush doesn't wake up, he may find Democrats getting some real political mileage out of his apparent failure to see the linkage between political collapse in the Soviet Union and economic decline in the U.S.

Just as the edifice of Soviet power has crumbled from 50 years of economic oppression exacted by the Kremlin to pay for its war machine, so, too, has the cost of counterbalancing the threat sapped much of the life from the U.S. economy. Like the last guy standing at a hot-dog pig-out at Nathan's, the U.S. can boast that it outate the Soviets and bankrupted the USSR's economy.

But the diversion of resources has taken a staggering toll on the American people—just as it has on the people of the Soviet Union. This plays right into the hands of Democrats, who may at last begin to gain some listeners when they nag that runaway defense spending has turned America into a country of young people who can't afford to raise families, old people who can't afford to retire, schools that don't educate, and cities that teem with panhandling bums and crack-crazed criminals. After all, the less that the Soviets seem to be a superpower threat, the more paranoid the Republicans begin to seem by continuing to behave as if they were.

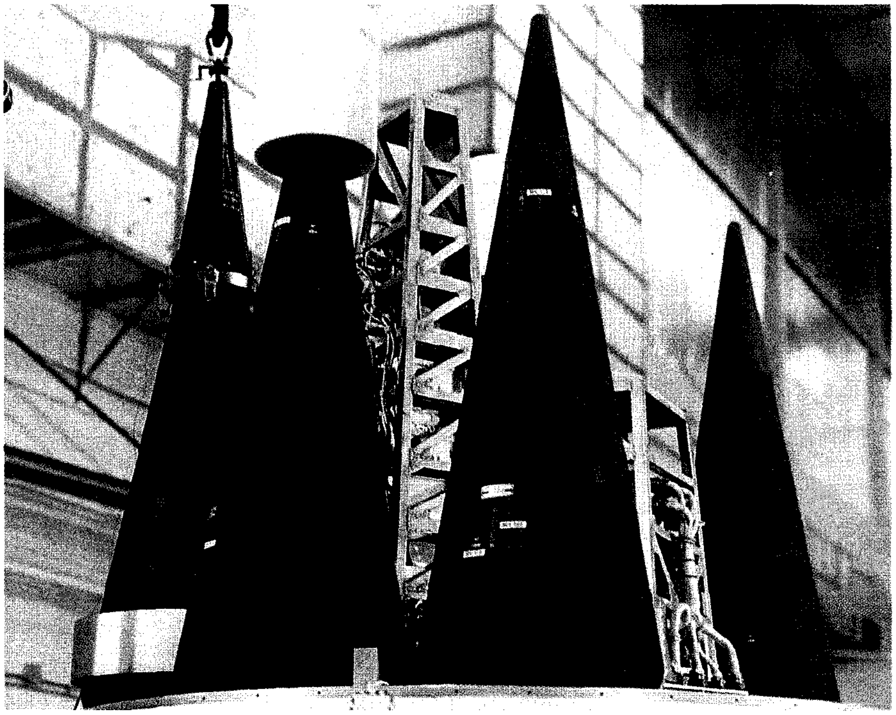
No serious economist disagrees that at least some of the blame for the erosion of U.S. economic strength lies with defense spending, which has never accounted for less than 22.7 percent of government outlays since the start of the Cold War. Yet as a superpower, the U.S. simply had no choice but to maintain an arsenal able to project power globally—and Desert Storm certainly proved that folks got their money's worth from the tanks, helicopters, and surface-to-air missiles their tax dollars bought.

But the U.S. has also been gorging on Titan and Minuteman ICBMs, Trident nuclear submarines, hydrogen bombs, and all sorts of other weapons systems that demonstrably can never be used in regional or local conflicts and were built for the singular purpose of scaring the hell out of only one country—the USSR. These are the weapons on which spending can now be criticized.

Lawrence Korb, a senior fellow at the Brookings Institution and former assistant Defense secretary in the Reagan administration, calculates that such "strategic force" weapons systems currently account for perhaps as much as 13 percent of all U.S. defense spending, or close to $40 billion yearly.

"You can shoot a Trident missile at anything," he says, "but why would you want to? It would be like driving a Ferrari around New York. It'll get you where you want to go, but there are plenty of cheaper ways to do it just as fast."

With the Soviet threat already diminishing, Defense Secretary Dick Cheney last year gave the president a "base force" projection designed to meet anticipated local and regional threats around the world. "A less-threatening Soviet Union is already built into U.S. defense-spending projections," says Frederick Strain, a senior policy analyst at the American Enterprise Institute in Washington, who argues that more paring back isn't needed.



OUT OF STYLE: *Some strategic weapons may become Cold War relics.*

But events in the USSR since then suggest that such a view may soon be out of date. After all, if the Soviet Union actually breaks up, and Russia—which would presumably acquire control of the USSR's nuclear arsenal—decides it sees nothing but headaches for itself in trying to maintain a hand-me-down strategic nuclear force, why should the U.S. go on deterring a threat that ceases to exist? Ordinary people who behave that way get sent to places where the family can come to visit on Wednesdays and Sundays.

Politically, it would seem a smart thing for the administration at least to begin thinking about cutting back more on strategic-force spending. Under Cheney's base-force plan, the number of ICBMs drops from the present 1,000 to 550 by 1995, but the force of B-52s and other strategic bombers comes down much less—from 268 aircraft to only 181. Meanwhile, the number of Trident missile submarines stays constant at eighteen, when none may really be necessary at all.

Yet there's little reason to believe the Bush people will willingly seize the issue before dozing Democrats wake up and try to grab it for themselves. For one thing, there's the post-Vietnam history of the Republican Party.

Richard Nixon's palm print was still moist on the inaugural Bible in 1969 when Republicans began gutting domestic-spending programs in order to help rebuild the strategic component of the nation's defenses. In the years that have followed, some big companies have grown so dependent on the diversion of resources that they simply cannot survive without a steady stream of new strategic-weapons-systems contracts flowing in the door.

Take California-based Northrop Corpo-

Photograph by Kulik Photographic.

ration, holder of the prime contract on the B-2 "Stealth"-bomber program. Northrop derives 90 percent of its revenues from defense-related business, and the B-2 project accounts for 60 percent of that.

So far, Northrop has built only three B-2 bombers on a $63-billion contract that will eventually total 75 planes, and company chairman Kent Kresa has been fighting hard to see that Congress doesn't scale back the order. "The B-2 is the only manned bomber that can hope to survive in any kind of war in the next century," he says—a claim that begs the point, since only the United States and the Soviets have the technology that would seem to make use of the plane necessary.

Or take General Dynamics Corporation, whose Connecticut-based Electric Boat Division is prime contractor on the Trident nuclear-submarine program. Last autumn, the company signed a contract with the Pentagon for the eighteenth and final vessel in the program. But with only twelve boats so far delivered, company officials say Electric Boat has enough business in the pipeline to keep it afloat at least through mid-decade.

Unfortunately, it hardly seems a propitious time to put such programs out of their misery. With the economy weak, unemployment at 6.8 percent, and an election looming, the administration faces a powerful incentive to spend more on defense, not less—at least in the short term.

Will the administration be willing to try to get in front of the issue anyway? Not likely. This week, Congress returns to business, and defense folks in Washington say they're looking forward to administration backing to restore funding for "Brilliant Pebbles," the space-based leg of the SDI anti-missile interceptor program.

Why would the White House want to align itself behind yet another high-tech defense system with a price tag in the billions? Supporters of the program say the turmoil in the Soviet Union makes the need for Brilliant Pebbles more obvious than ever. After all, for three days during the coup, no one could be sure who in the Kremlin had his finger on the USSR's nuclear button. In other words, if even a single Soviet SS-18 missile had accidentally been launched, millions of Americans might be dead today.

Yet a launch did not occur. In fact, if the U.S. were to start deploying Brilliant Pebbles today, even supporters like Strain of the American Enterprise Institute agree that it would take perhaps to the end of the decade, if not longer, before the system was up and running. By which time—strange as it now may seem—the current economic misery of U.S.'s onetime Cold War adversary may at last be over, while Americans may still be trying to get the bugs out of a missile-defense system the U.S. never needed in the first place. ■

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The Cutting Edge/Michael Gross

OEUVRE D'HORST

Merle Oberon, New York, 1942.

AN ELEGANT EYE

EVEN IN THE WORLD OF FASHION, SOME things never change. Classic elegance, for example. Or its primary proponent in fashionable photography, Horst P. Horst.

Horst lunches in the city at Third Avenue's Isle of Capri. Like a still life, his solitary window table in the near-empty restaurant is set with a neat shot of Hennessy. He is late, delayed by his many new projects—books and exhibits, a BBC documentary, and several advertising shoots. Not bad for an 85-year-old who suffers from glaucoma, a bad hip, and grief over the death in June of Nicholas Valentine Lawford, the ex-diplomat who had lived with Horst since 1950. Horst seems a bit at loose ends without him—rather like his silver-and-black-striped silk bow tie, dangling untied as he comes in from the August heat. After getting him settled, Richard Tardiff, Horst's solicitous assistant, gestures at his cognac. "Don't you want that?"

"Aaaach," Horst growls happily, slugging the shot. His voice is an old roadster on a long gravel driveway. "Good."

Horst lights the first of a chain of Carltons. His eyes twinkle. He's got stories left to tell. And his own story isn't over. Indeed, this may be his finest hour. He's currently got three books coming out, several exhibitions planned, and a one-man show in the Louvre.

Business isn't bad, either. He's still under contract to his longtime employer, Condé Nast Publications. "But they won't let you work," complains Tardiff, a dead ringer for Rick Moranis who fusses over Horst, catalogues slights against him, and promotes sales of his platinum prints (for up to $20,000 per).

If Horst's career offers a lesson, it is that good things last. So when Henri Bendel moved to its Lalique-windowed site on Fifth Avenue this year, its executives recaptured some of the store's faded cachet by gilding the new home, a lily of a landmark, and hiring Horst as its advertising photographer. A show of his photographs opens there on September 4, marking the publication of *Horst: Sixty Years of Photography* (Rizzoli), and the store is establishing a photography scholarship in Horst's name at FIT.

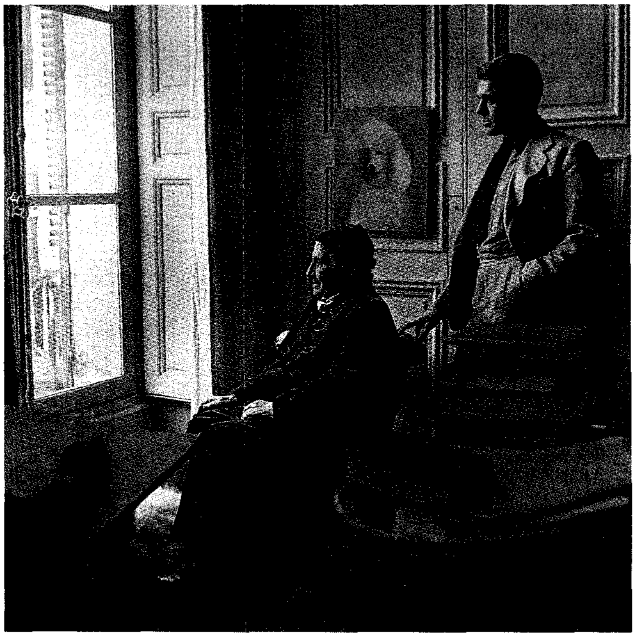
Horst has already inspired many a younger talent. Madonna appropriated his imagery in her "Vogue" video. Robert Mapplethorpe's frigidly beautiful still lifes, the heroic nudes of Herb Ritts, and Bruce Weber's Germanic pictures all owe a clear debt to Horst. Weber, Ritts, and others are on the honorary committee for his Bendel's opening.

Horst wasn't a pioneer only in photography. He began his career as a full-fledged member of the modernist avant-garde that flowered between the two world wars and set the style of the century. Artists, adventurers, and fashionable careerists, Horst's set—Coco Chanel, painter Bébé Bérard, Cecil Beaton, Jean Cocteau, jeweler Fulco di Verdura, and director Luchino Visconti—lived life freely, frankly, and without apology long before (and worlds away from) this era of outing. Chanel once tried to bed the handsome, uninterested Horst. "I liked Chanel very much," he recalls. "And then one evening I had dinner with her." After their meal, Chanel murmured seductively, "Enough of the exercises." Horst demurred and escaped with a polite "Bonsoir, Mademoiselle."

The second son of a bourgeois hardware-store owner and his eccentric wife, Horst P. Bohrmann (he changed his name when he became an American citizen during World War II) grew up in a fifteenth-century house in a small German town. His childhood was further circumscribed by the deprivations of World War I. His escape hatch was the building that dominated the town. "A castle on a hill," he says. "That has tremendous influence."

Horst rebelled after learning of a wider world on visits to an aunt. She knew artists, dancers, actresses, and a student named Eva, who, Horst says, went on to co-found the German nudist movement. They sunbathed together. "Eva was the one girl I was . . . amazing what I felt with her," Horst says, fumbling for words. "I went to bed with her in my aunt's house." His family didn't approve. "They wouldn't talk to me for a long time."

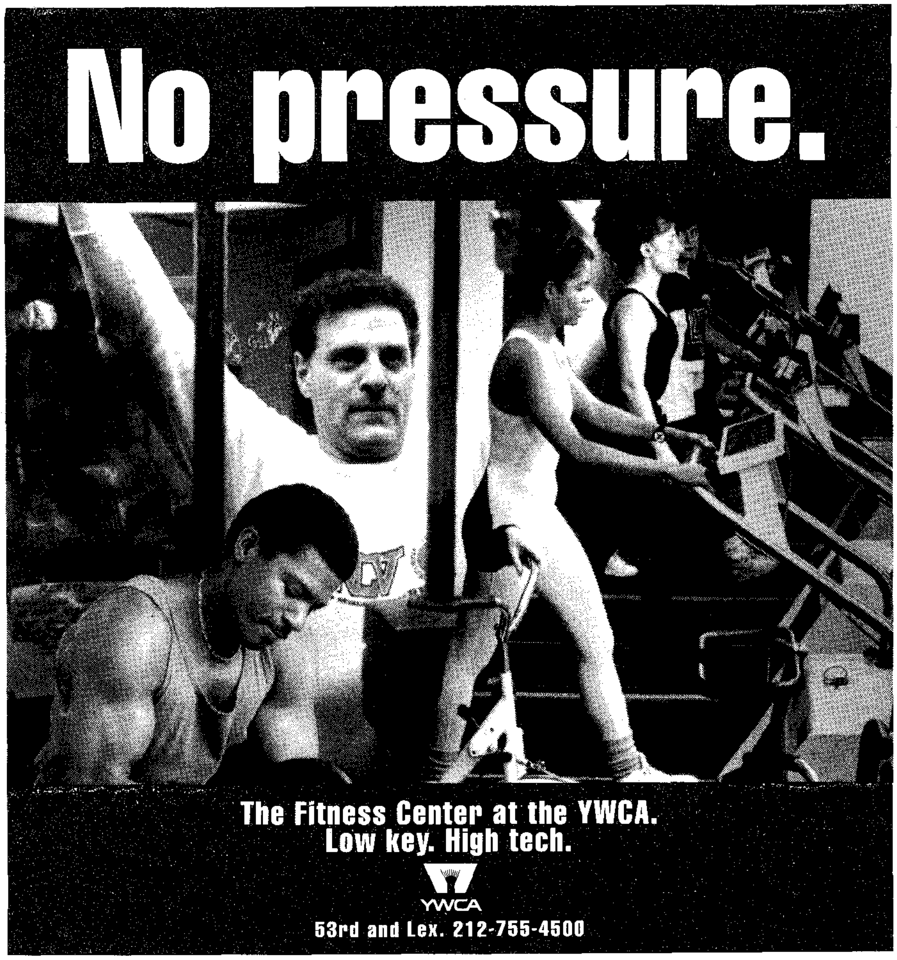
Eva's art school, Walter Gropius's Bauhaus, beckoned, and Horst went there to study architecture. Though a local artist



Carl Erickson drawing Gertrude Stein and Horst, Paris, 1946.

Photographs © Horst.

LINDA ALLARD
ELLEN TRACY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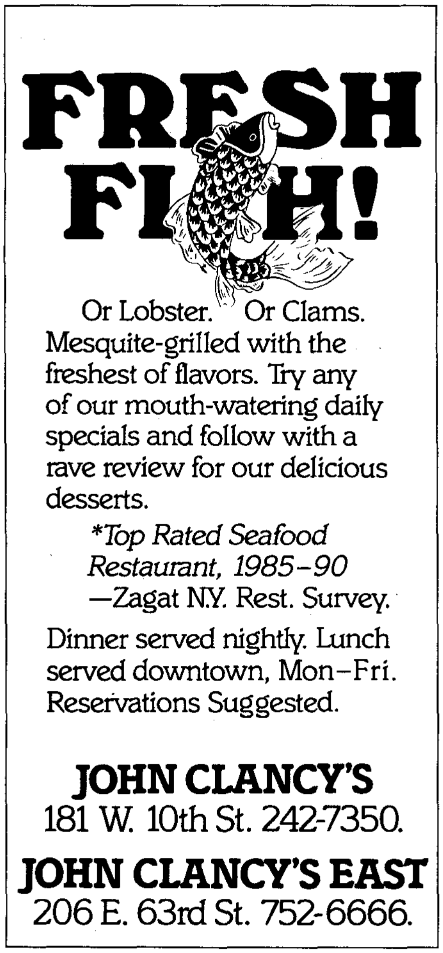
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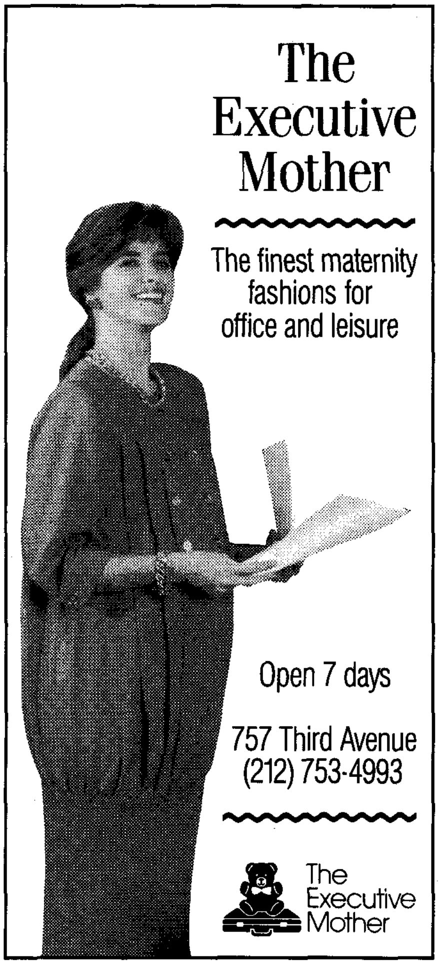
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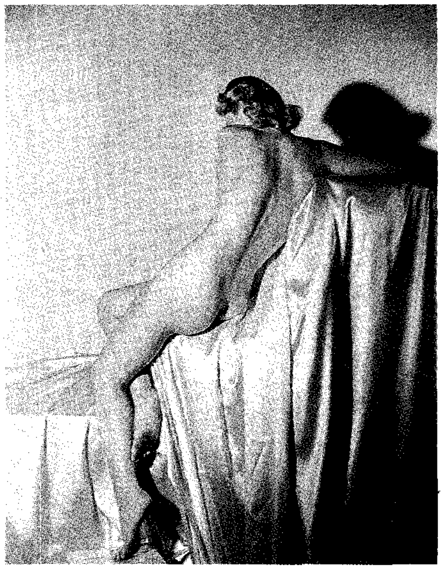
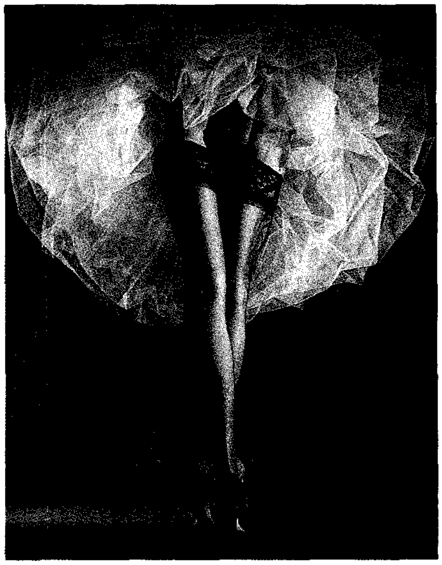


Nude, New York, 1940.

painted him as Saint Sebastian, nude and tied to a post, Horst found Germans provincial. "That's why I went to Paris." He'd heard that Le Corbusier, an architect there, was on the same wavelength as the Bauhaus. Horst wrote him and in reply got an invitation for an unpaid internship. His mother wanted him to stay in Germany and become a grocer. "I wanted to find out what there is, you know?" Horst says. "When one was young, one was rather enterprising. I wanted to get somewhere."

Working for Le Corbusier bored him—he'd been assigned a Mexican bachelor's bathroom with facing bidets. Horst preferred wandering about Paris and vacationing in Cannes (where men he met would buy him dinner, then spread false tales of his promiscuity when he refused to pay them back). After a chance encounter in a café, Horst accepted a weekend in a château with dapper, difficult George Hoyningen-Huene, a Baltic baron and an émigré photographer. Huene soon set up



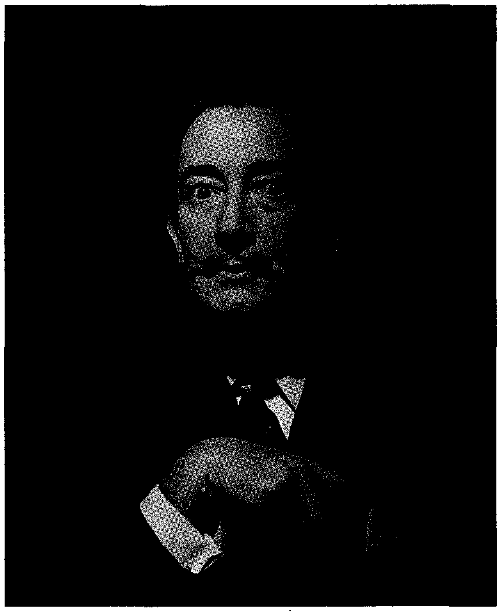
Ad for stockings, New York, 1987.

Photographs © Horst.

the young man in a servant's room above his apartment. Horst had never heard of Huene's employer, *Vogue*.

"The whole thing started right there," Horst says. Huene, whose father had run Czar Nicholas's stables, knew many other Russian nobles who'd fled their country after its revolution. "This little lousy German comes to Paris and gets in with Russian aristocrats—that opened doors," Horst marvels. Handsome and muscular, he was soon spending all his time helping Huene, even posing for him bare-chested in a famous photo that wasn't seen for many years. "You didn't *dare* publish it," Horst says.

Indeed, there was much that fashion photographers couldn't publish then. *Vogue*'s owner, Condé Nast, even dictated the type of camera his employees had to use. Yet when Huene introduced his protégé to Dr. Mehemed Agha, *Vogue*'s art director, in 1931, the fact that Horst had never taken a picture didn't keep him from getting a job as a photographer for the magazine.



Salvador Dali, New York, 1948–1949.

Horst's background in architecture (which he put to use building elaborate sets) and his observations of Huene served him well, and he was a quick success. By 1934, when the temperamental Huene argued with Agha, turned a tablecloth over on him, and decamped for *Harper's Bazaar,* Horst was his natural successor as *Vogue*'s lens in Paris.

Having already been brought to New York, fired ("You are not Steichen!" Condé Nast thundered), then rehired in Paris, Horst spent the decade photographing the famous, the well-born, and the beautiful in Paris–New York–Hollywood. He worked with Salvador Dali. He shot nudes of Lisa Fonssagrives, who later married Irving Penn. And despite both his flings (with Visconti and with Cocteau's lover, the actor Jean Marais) and their *All About Eve*–like relationship, Horst stayed close to Huene.

They were all fashionable gypsies, men and women without countries. If they belonged, it was only to one another. And they played by rules of their own until Hitler forced them to play by his. By the forties, many of Horst's friends were in America, on the run from the Nazis. "They all came from money but had nothing here," Horst says. His $5,000 loan to Francesco von Mendelssohn, scion of a wealthy, musical German-Jewish family, was repaid with a Picasso. In 1947, after a stint in the U.S. Army (where he photographed soldiers and still lifes), Horst sold the painting to build a house in Oyster Bay. That year, he met Lawford, a distinguished career diplomat then assigned to the United Nations Security Council. After a two-year stint as Great Britain's chargé d'affaires in Tehran, Lawford resigned to live with Horst and devote himself to writing and painting.

Though he would continue to shoot great portraits and ads for Modess with model Suzy Parker, Horst's influential fashion work was in the past. Times had changed. Before the war, he says, his Condé Nast superiors "let me do what I wanted to do," as long as he used the camera they demanded. But in the fifties, though he was finally allowed a Rolleiflex, Horst felt increasingly stifled by *Vogue*'s editors. Once, when one tried to tell him how to shoot, he handed her his camera and walked out of his studio. Mostly, he and Lawford traveled. "Life had become more prosaic," he said in Lawford's 1983 biography, *Horst: His Work and His World.*

Finally, in 1962, Diana Vreeland, a renowned editor of *Bazaar,* joined *Vogue* and revived Horst's interest by sending him and Lawford around the world to document the homes and life-styles of the stylish. But when Vreeland left *Vogue* in 1971, daring was out. Realism was the new rule in fashion photography. Horst derides fashion realism as an oxymoron, and so his glamour faded, at least until the eighties.

Then, suddenly, it was back and Horst was king, shooting portraits of the likes of Anne Bass and Georgette Mosbacher. But fashion is cruel. And though he's more celebrated than ever, Horst again feels a little out of it. "It has nothing to do with me," he says of American *Vogue* today, polite but firm. "It's funny. Now I have an exhibition in the Louvre, and nobody wrote anything about it in *Vogue*. Their own life is there and they look past it." That's one thing Horst never did.

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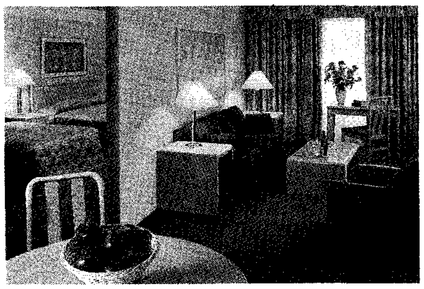

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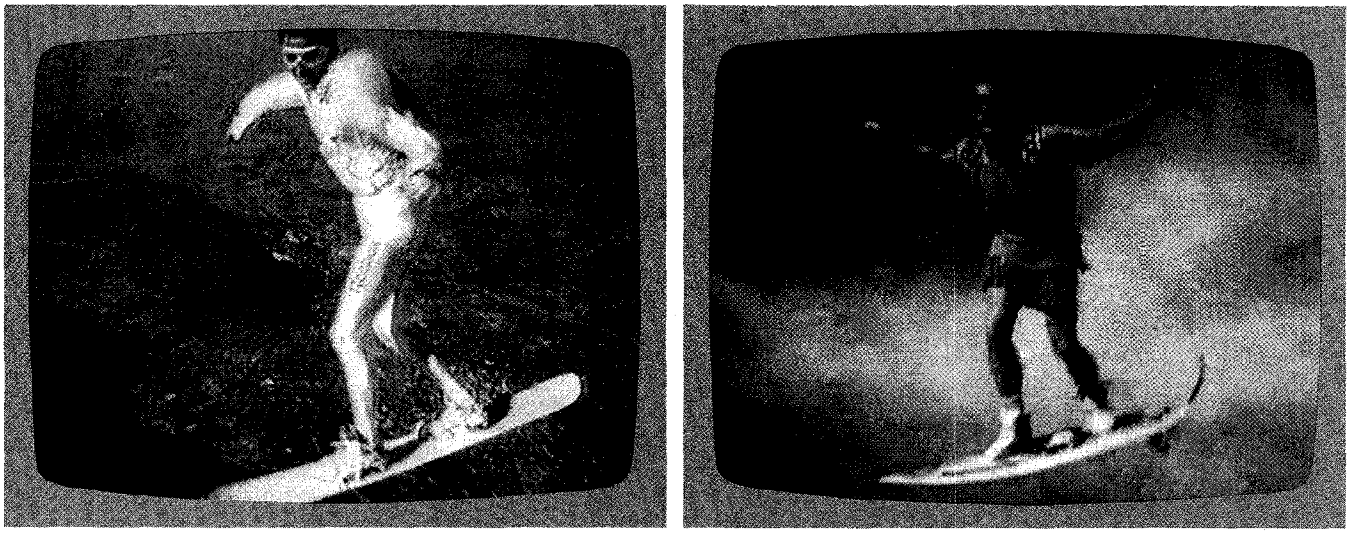


TWO OF A KIND: *Reebok and Coke Classic take to the skies.*

LOOK-ALIKE ADS

A YEAR AGO, PHIL DUSENBERRY, CHAIRMAN and chief executive of BBDO N.Y., was about to show Pepsi-Cola a new spot. And then came the phone call: Lee Clow, president of Chiat/Day/Mojo, had heard about BBDO's storyboard—which, it turned out, was amazingly like Chiat's about-to-break Nissan campaign (the two ads used similar fantasy techniques). Disappointed, the agency pulled the Pepsi spot.

Admittedly, not many agencies are given BBDO's backdoor chance to avoid creating a look-alike—and perhaps most wouldn't take that chance if it were offered. "Soon after we did the Apple campaign depicting corporate euphemisms," says Dusenberry, "several other companies came out with ads that resembled ours. While we felt they were stubbing their own toes because our campaign was so well established, it's yet another indication that the number of similar ads is on the rise."

Take Stolichnaya vodka's pun-filled ads that have virtually the same look, feel, and tone as rival Absolut's. (In one, headlined THE STOLAR SYSTEM, the Russian drink is orbited by olives, limes, and lemons; the earlier Absolut ads made puns like "Absolut Slice" and "Absolut L.A.," with the bottle mimicking in some way the object named.) In an unusual NutraSweet spot, a red gum ball sits in the corner of a bare screen while a voice-over babbles "Blah, blah, blah" and superimposed script tells the story of the extraordinary growth of the sweetening agent. But the spot seemed less imaginative to those who had seen spokes-computer Max Headroom chattering "blah blah" lines in a Radio Rentals commercial that ran some years earlier. New ads for Coke Classic and Reebok, which broke the same week, both feature cloud-riding sky surfers. (To add to the confusion, Tom Millar of Greenberg/Millar claims that the Reebok spot is derivative of his 1989 "air surfer" spot for Foot Locker.)

Consider the 1989 U.S. Trust bank commercial in which a would-be borrower gets grilled at a congressional hearing. In an ad a year later, a man at what appeared to be a Senate hearing was interrogated: Had he eaten all the Kellogg's Cracklin' Oat Bran? Kentucky Fried Chicken also decided to use the Senate-hearing format, calling Ronald McDonald to the stand to testify. Sprint phones and Lincoln-Mercury Tracer both hit on this formula: a film snippet from the *Godzilla* genre, with frightened crowds running down the street.

Years ago, it seemed that copycat advertising was inadvertent, says John O'Toole, president of the American Association of Advertising Agencies. "But now the resemblances we're seeing can only be a deliberate attempt to get under the same tent as the leader and succeed by association."

O'Toole and others claim that cloning sometimes happens because the client orders a particular look. " 'Make me one of those Ray Charles you-got-the-right-one-baby spots,' they'll say, and timid agencies go along with it," says O'Toole. And sometimes, adds Dusenberry, "the inspiration has sunk so far into the back burners of their minds that creatives don't realize they're copying." Occasionally, the creation of a look-alike is purely coincidental, but sometimes it's done for parody's sake.

Jay Chiat, chairman of C/D/M, the agency that created the NutraSweet, Nissan, Shearson Lehman, and Energizer-bunny campaigns, believes that "look-alikes are almost always coincidental." Lifting from another commercial "is totally discoverable," he says. "There's no question that the ideas behind many commercials are alike, and perhaps creatives arrive at it subconsciously, but I can't believe there's anything nefarious going on."

Some say that Mercedes Benz, Audi, BMW, and Chevrolet have all employed "the same novel technique—a different shooting speed resulting in a very syncopated film that's been distressed to imply more dramatic action," says John Doig, creative head of McCaffrey and McCall, the agency for Mercedes. "Sometimes agencies are given the same basic information to work with, and all roads lead to Rome."

Other times, a creator clones its own work. Fallon McElligott hit a compelling formula in *Rolling Stone*'s Perception/Reality side-by-side-comparisons campaign . . . and then went on to create derivative campaigns for the *Wall Street Journal* as well as for AMF's Heavyhands sports equipment, Scott's ProTurf lawn builder, Coleman camping equipment, and Federal Express. One for the *Journal,* illustrated with a sewing kit, claims, "This will keep your guests from losing their buttons." On the facing page, the text runs, "This will keep them from losing their shirts"—illustrated, naturally, with a picture of the newspaper. A Federal Express ad declares on one page, "This is a registered letter"; on the facing page, "This is a letter that registers." A TV

Photographs by Donal Holway.

viewer could easily confuse one of C/D/M's commercials for Shearson Lehman Brothers with its Nissan yuppie-engineers spot of a few years ago. (There is the same informal repartee—in the Nissan spot, among the engineers; in the Shearson, between the financial consultant and the client. Also, the two spots have "natural voicing"—the pauses, ahems, and interruptions of ordinary speech—and similar cropping.)

Occasionally, using comparable ideas for different clients gets an agency into trouble. Recently, after HarperCollins's Perennial imprint began running ads that resembled Random House's Vintage books' year-old ads, Vintage publisher Jane Friedman complained to the Franklin Spier agency. Spier, which created both ads, didn't change Perennial's ad, so Friedman fired the agency.

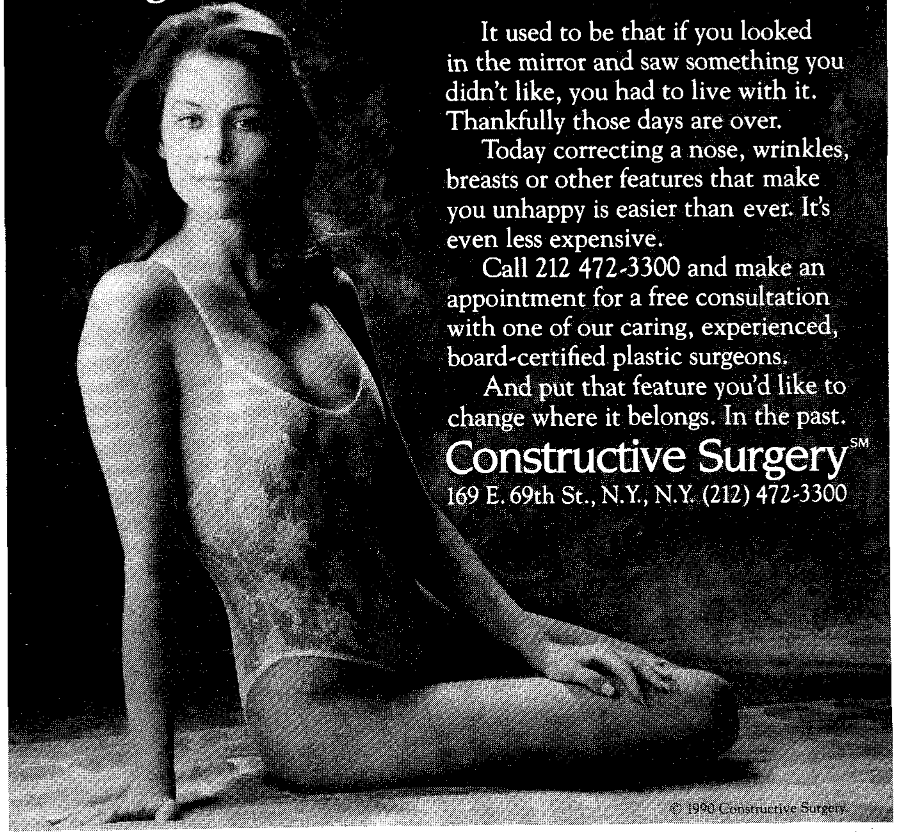
While commercials can be copyrighted, "that can't really protect ideas; a copyright can only safeguard the form and manner in which an idea is executed," says Gilbert Weil of Weil, Guttman & Malkin. "A copyright is a deterrent, but advertisers only sue if the exclusivity of their ads is threatened, along with their persuasive power and credibility, and they're fighting to preserve their uniqueness. Otherwise, most marketers dismiss copycat advertising as flattery."

The Eveready Battery Company, however, did not. In May, it sued Coors for violating its copyright and diluting the impact of the Energizer-bunny campaign, its persuasiveness and selling value, and denigrating the bunny spokesman. In one contested spot, actor Leslie Nielsen interrupts a spot for a fictitious beer by banging a big Coors Light drum while wearing pink bunny ears and feet. Energizer's ads say its batteries keep going and going; the Coors tag line says the company's light-beer sales keep growing and growing.

U.S. District Court judge Charles Norgle allowed the Coors spots to run their six-week course. Nielsen, the judge said, is "not a toy, does not run on batteries . . . is not predominantly pink. . . . Although Mr. Nielsen dons rabbit ears, tail, and feet, he by no means copies the majority of the Energizer bunny's 'look.' " And last year, the Energizer campaign was denied the Advertising Film Festival's Grand Prix award because the campaign was very much like one for Carling Black Label beer that had been running in England. Just a few weeks ago, the courts decided that Pillsbury had a basis for its complaint that Sunshine Biscuit's cookie character the Drox was too similar to the Pillsbury Doughboy: Sunshine was ordered to drop the Drox.

While most admakers shrug off copycat advertising, Dusenberry frets that "imitation, the sincerest form of plagiarism," reflects a basic decline in creativity nowadays. It's also at war with the whole premise of advertising. "Our job is to differentiate brands," he says, "*not* to make consumers believe that products and services are alike." ■

There are some things in life you just can't change. Your looks used to be one of them.



It used to be that if you looked in the mirror and saw something you didn't like, you had to live with it. Thankfully those days are over.

Today correcting a nose, wrinkles, breasts or other features that make you unhappy is easier than ever. It's even less expensive.

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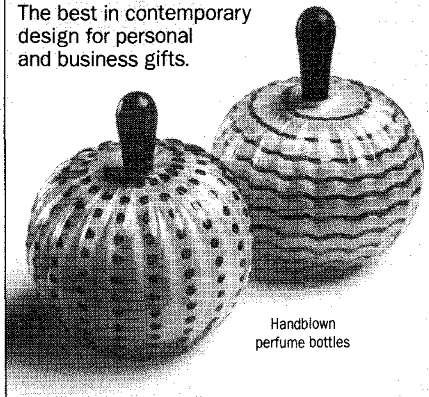

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To receive catalog, please fill out coupon and return with $3.00 to:
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FAST TRACK

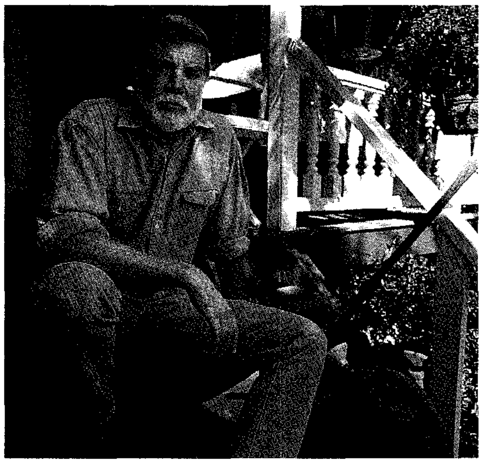
EDITED BY CHRIS SMITH

BRIEF LIVES

MATING SEASON

NORMAN RUSH ENDED UP IN Botswana by mistake. Tapped in 1977 to direct the Peace Corps in an African country of his choice, Rush made a right at Peace Corps headquarters in Washington rather than a left, and found himself at the Botswana desk instead of Benin. The desk officer had an opening she urged Rush to take, and he did.

One of the results of his five-year tenure was the story collection *Whites*, published to much acclaim in 1986. *Mating*, his first novel, is due out from Knopf this month. It picks up where *Whites* left off, heading into the Kalahari Desert, where a top-secret female utopian community founded by a brilliant, loony (and male) Famous Anthropologist is crashed by Rush's unnamed and wittily likable woman narrator. Their ensuing love affair is the most intellectually sophisticated and passionate pairing since *Possession*'s Christabel LaMotte called it quits with Randolph Henry Ash.



Passion and politics: Author Rush at home.

Rush, 58, shared his Peace Corps directorship with his wife, Elsa. "Botswana was a little like being in Lisbon during the Second World War," he says. "The country was full of exiles, and everyone who was interested in how things were going to work out in Southern Africa—Russians, Americans, Libyans, the French, undercover South African Special Branch—was there." He ascribes much of his political curiosity to the influence of his father, an Oakland, California, labor organizer who gave his children "the classics of social insurgency" as birthday presents. Rush went to jail as a conscientious objector during the Korean War.

Before Botswana, Rush was a rare-book dealer specializing in the kind of historical and ethnographic texts that inform *Mating*. "It's a life very compatible with writing, and there's a kind of treasure-hunting attitude involved," he says. Rush also taught the occasional English and history course at SUNY's Suffern campus near New City, where he still lives.

Alongside the 5,000 books that fill Rush's 1830s farmhouse all the way up to the attic are three cartons of notes he brought back from Botswana and drew on for *Whites*, *Mating*, and his next book, the story of a failed insurrection that will wrap up his African trilogy. But he has no doubt that he will return to dealing, someday. "It's ideal when you're really old," Rush says. "I've known lots of extremely old, cantankerous book dealers." CELIA MCGEE

NIGHTCRAWLER

Show Me the Way to the Next Whiskey Bar

IT'S MIDNIGHT IN Manhattan, and the *Les Miz* crowd has long since departed West 46th Street. But there's still a buzz on the block as cabs pile up in front of the Paramount hotel, and women in catsuits spill onto the sidewalk mumbling the word *whiskey*.

They're not so much liquor-starved as scene-hungry: The Whiskey is the name of the hottest bar in town. Since former model Rande Gerber and ex–Peggy Sue's owner Terry Quinn opened the place four weeks ago, it's been packed with the boldface crowd: John F. Kennedy Jr. Ashley Montana. L.L. Cool J. And Matt Dillon, an investor in the Whiskey.

Tonight the crowd is shouting between blasts of the Rolling Stones. This is what they're saying:

"I'm representing Massimo tonight for my boss. Unofficially. I mean, she doesn't *know* I'm representing her."

" . . . William Morris. . . ."

"I'm sorry, but I just don't *care* about retailing in Belgium."

" . . . photo stylist. The hippest thing Fayva would let me buy for the shoot was from Bloomingdale's."

"There's Esai Morales!"

"Don't talk to me about business—talk to me about fashion!"

"Are you a shooter? You know—a photographer. You look just like those twin photographers from Paris."

"You've *got* to buy the Seal album."

"This place is *too* happening." C.S.

Vintage Whiskey: The new bar at the Paramount hotel.

Photographs: top, Brian Coats; bottom, Charlie Samuels.

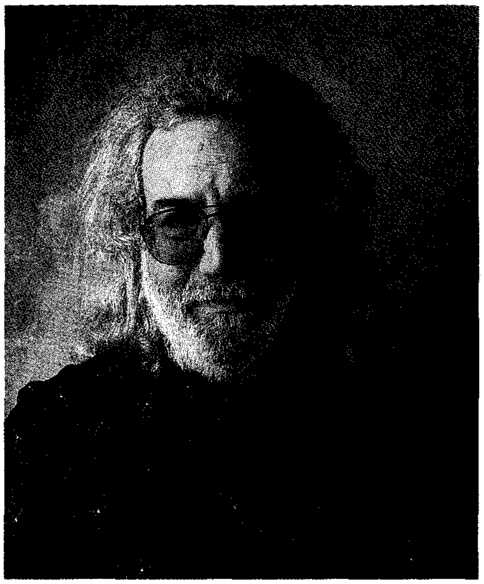
DEADHEAD AGAIN

THE MAN ON THE PHONE from California, sounding merry and young, is talking about a town he visits every year at this time. "New York is like an experiment," says Jerry Garcia. "Would anarchy work? Nobody's holding the place together—there's nothing to keep it from exploding into total chaos except the goodwill of the people. That gets sorely tested, but by some miracle the whole thing holds."

Garcia, 49, may be a romantic about New York, but he knows all about anarchy. For 26 years he has denied persistent rumors that he leads the Grateful Dead, last of the hippie jam bands; there is, he explains, no leader. But *someone* must be looking out for these men—at a time when of-the-moment stars are playing to empty seats, the Dead this week begin yet another record-breaking run—nine sold-out shows at Madison Square Garden.

These handmade concerts, of course, are for screaming tie-dyed children—and a good many sheepish suits in search of a brief, nostalgic escape into Deadland after another troubling New York day. "The good times get harder to come by," Garcia says. "We're like an alternative to two weeks at the beach, a little vacation spot where you can go to feel good about people again."

Still others, who crave that warmth but can't handle the space jams and the drum solos that define every Dead show, are slipping off to record stores to pick up a new bit of Dead product: *Jerry Garcia Band* (Arista), a live two–CD set that captures Garcia's second job, as leader of the quartet that *he* uses to escape space jams and drum solos. Garcia's father named him after Jerome Kern, but "the legitimate music world was something that I was never a part of," he says. "So it's fun for me to dabble in."



Back to the Garden: Jerry Garcia.

Rambling through beloved R&B, Motown, reggae, and rock standards, Garcia's voice creaks like an oak rocker left too long on the porch, but his guitar sparkles and roars. He even manages to invigorate Dylan's too familiar "I Shall Be Released": Against a surging organ background, he unspools a delicate single-note guitar chorus, then mixes crisp rhythm and lead to create a kind of aural launching pad, and finally rockets away on stinging, bent, elongated phrases—searching for the sonic Heaven where John Coltrane is jamming with bluegrass fiddler Scotty Stoneman.

"Coltrane's 'Ascension,'" he says, "is like taking a walk through somebody's mind: It's serious, then beautiful, lyrical, then sober—a range of emotions that all seem so accessible. It has to do with playing from intuition, not stopping to think. The first guy I saw do something like that was Stoneman, in 1964, who took an A-A-B-A fiddle tune and extended it for fifteen minutes with these unbelievably expressive seventeen-bar phrases."

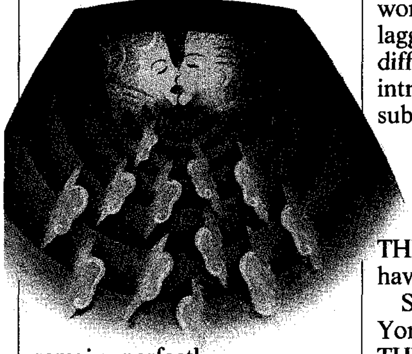
Garcia has always applied such modal-jazz ideas to his music; some nights are more expressive than others. On the best of them, his guitar seems to speak differently to each mind in the crowd, creating a strange intimacy between him and his fans, some of whom come away convinced he was addressing them—and them alone.

"It's a little bit like UFOs," he says, laughing. "There are reports but no tangible evidence. 'You were playing what I was thinking'— I've heard that so many times, I've got to think there's something going on." But who knows what? ERIC POOLEY

The Sound and the Movie

LISTENING TO A FILM AT Loews Village Theatre VII, the first Manhattan hall to install the state-of-the-art THX audio system, is like being enveloped in a cocoon of sound.

Imagine watching *Terminator 2:* As the camera reveals a hissing lawn sprinkler in one corner of the screen, John Connor revs up his motorbike and Guns N' Roses blares. The voices of John's parents, bickering inside their house, float into the mix, yet everything remains perfectly differentiated. Even an actor's intake of breath is audible.



THX, or Tomlinson Holman eXperiment, was developed in 1982 by Tomlinson Holman, a boyish-looking audio wizard working for George Lucas. Lucas initially hired Holman to improve the sound-editing facilities when he was making *Return of the Jedi,* but after a year's worth of work, Holman realized his acoustic advances could also be applied to theaters.

THX uses a from-the-ground-up customizing of a theater's acoustics, along with loudspeakers behind the screen and encircling the auditorium, to produce a crystalline layering of sound. Though the system is now in more than 600 theaters worldwide, New York has lagged behind because of difficulties in controlling intrusive elements like subway noise.

"In Los Angeles and San Francisco," Holman says, "people go out of their way to see movies in THX-equipped theaters. They have a following."

So far, though, New Yorkers haven't developed THX mania. Maybe that's because the Loews folks have been screening things like *Delirious* in the single THX theater at the downtown sevenplex (66 Third Avenue, at 11th Street). Do we really need to hear John Candy any more clearly? JOEL WEINBERG

Photograph by William Coupon/Onyx. Illustration by Coco Masuda.

NEW YORK JOURNAL

FIELD OF SCRIBBLES

COLLECTING AUTOGRAPHS from professional baseball players can be a humiliating experience. The hours are long, the pay is bad, and there's always the potential for bodily harm.

Ozzie Smith faces the autograph pack at the Hyatt.

"Like Jose Canseco, he's nice, but you have to be careful not to mark up his jacket with your pen or he'll break your neck," says fourteen-year-old Brian Gonzalez.

Armed with the requisite blue Sharpie felt pen (dries quickly, doesn't smudge) and a carefully alphabetized stack of baseball cards, Gonzalez, along with a dozen other autograph hounds, waits for hours each day outside the Grand Hyatt hotel on 42nd Street, where visiting National and American League teams stay during the season. There's no back exit at the Hyatt, and every afternoon the players must run the gantlet to get on the team bus.

Not all of the players show violent tendencies toward autograph seekers, but many do have bad reputations. The Hyatt regulars have given up on Dave Parker of the California Angels because they claim he always demands money for his signature. They complain that San Francisco Giants first baseman Will Clark won't sign unless he's called "Mr. Clark." Danny Tartabull of the Kansas City Royals scares autograph seekers out of his path by screaming, "Passing by!" when he comes out of the hotel. The Chicago Cubs' George Bell simply says, "Don't touch me; don't get near me."

"I think [Seattle Mariners pitcher] Randy Johnson once ate a couple of kids who asked him to sign," says 23-year-old Earl Lugo, a paralegal and Hyatt regular.

Jim Collins, 44, a security supervisor from New Jersey, blames card dealers—who sell the signed cards for big bucks—for some players' hostility toward autograph seekers. "There is this misconception that we're dealers," he says. "But we're just regular fans who like to collect cards."

These regular fans, however, aren't the wide-eyed youngsters who go to spring training with their dads. On a recent afternoon, the average age of the crowd outside the Hyatt is 33, and the average excuse for being there is "I'm doing this for my son."

Steve, 39, a banking executive, stands anxiously to the left of the revolving doors, his eyes focused on the entrance, his hands clutching a St. Louis Cardinals book alphabetized with yellow Post-it notes. "I have to try to get back to work on time," he says.

The autograph crowd starts milling around at about 10 A.M., intercepting the random shortstop who ventures outside for breakfast. To pass the hours, the collectors swap stories: There's the time Gonzalez showed Alan Trammell how to get to the subway; the time Jose Vizcaino invited Lugo to join him for lunch after Lugo showed him a good Chinese restaurant; and the time Carlton Fisk almost got hit by a car as he tried to run away from autograph seekers.

Jim Collins Jr., eighteen, is the veteran of the Hyatt hounds: He's been doing this for two years. When he spots a player in the hotel lobby and moves toward the revolving glass doors, the crowd moves with him. On a good day, Jim Jr. gets as many as 25 signatures.

Today's turning out to be especially slow, even though the St. Louis Cardinals are in town. The dozen fans and one admitted dealer get autographs from Ken Hill, Bryn Smith, Rex Hudler, Felix Jose, and Milt Thompson. Ozzie Smith is crushed as he exits the hotel. But emerging into the frenzy, Cardinals catcher Todd Zeile says there are worse things than being mobbed on the sidewalk: "It's a lot better to sign autographs here, because it keeps fans out of the hotel."

LIZ COMTE

URBAN JUNGLE

RULES OF THE ROAD

THE SCENE: A TYPICAL standing-room-only Monday-morning bus ride down Second Avenue. Disgruntled straphangers are staking their temporary turf and struggling to unfold their newspapers. At a stop in the Sixties, a giggling, elderly woman and a small blond boy who's still wearing his Dick Tracy pajamas climb aboard and break the moody silence. They smile and laugh as they find a spot to stand.

Woman: "My, isn't this fun?"

Boy (giggling): "Yes, Grandma."

Woman: "You like how crowded it is, don't you?"

Boy: "Yes, Grandma."

Woman: "Are you traveling to the moon on a rocket ship?"

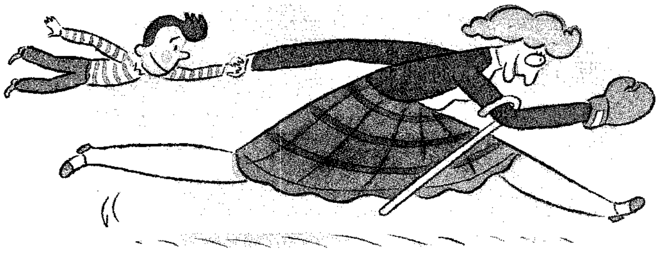
Boy: "*Yes,* Grandma!"

The woman whoops like a schoolgirl on a roller coaster. As the bus approaches 57th Street, several seated passengers prepare to exit. Standing passengers eye the soon-to-be-vacated seats, plotting to make them their own. The bus stops, and seats open up. In an impeccable acrobatic swoop, the woman hefts and plops the boy into an empty seat, then bounces back across the aisle, sliding underneath a man inches away from sitting on her lap, thereby winning the latest round of musical chairs. The woman laughs fiendishly and leans toward the boy across the aisle.

Woman: "You see, this is how New York is."

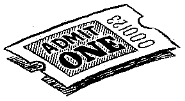
Boy: "Yes, Grandma."

ROB PATRONITE



Photograph by Charlie Samuels. Illustration by Greg Clarke.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

ART

"Paint, Powder, and Leaf: Selections From the Historical Society of Early American Decoration": The Museum of American Folk Art does this sort of best-of-show exhibition extremely well. This time around, there are teapots, old painted-wood chests, a mantelpiece here, a chest of drawers there. Through September 15.

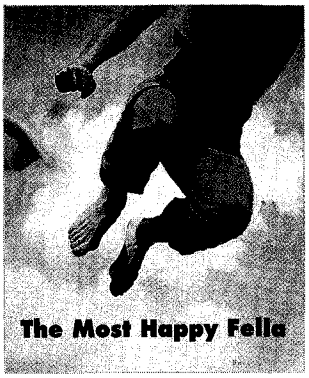
"Quattrocento": In this small exhibition of early-Renaissance painting, the Brooklyn Museum draws from works by Palma Vecchio, Maso di Banco, and others. The museum, which has been closed due to budget cuts, reopens on September 4.

TELEVISION

The U.S. Open: USA Network will carry the games during the week. CBS will have highlights from 11:30 to midnight (through Thursday) and the big matches live Friday through Sunday.

MUSIC

The Most Happy Fella: Frank Loesser's 1956 musical is set in a California winery. The City Opera's revival, opening on September 4, stars Louis Quilico, Elizabeth Walsh, Karen Ziémba, and Burke Moses.



Jeff Barson

DANCE

White Wave Rising/Young Soon Kim Dance Company is giving premieres of two newly choreographed works, *Only One Sky* and *The Promise*, at Florence Gould Hall. September 6, 7, and 8.

TASTINGS

BY ALEXIS BESPALOFF

South of the border: Believe it or not, there's more Cabernet Sauvignon planted in Chile than in California. Among the most attractive and inexpensive bottlings of this classic grape are the 1988 Cabernets of Caliterra, Los Vascos, and Torres ($6 to $7).

VIDEOS

True Colors ($89.95): Herbert Ross directed this mildly diverting film about a young idealist (James Spader) and his power-hungry law-school buddy (John Cusack).

SHIRLEY VERRETT
VAI

Cavalleria Rusticana **($24.95): If you miss it at City Opera, this production, from the Teatro Comunale dei Rinnovati in Siena and starring Shirley Verrett as Santuzza, will do just fine.**

MOVIES

Dead Again (page 48): Kenneth Branagh's American accent is impeccable in this thriller, which jumps back and forth between right now (a contemporary mystery shot in color) and back then (a Hollywood romance-and-murder story told in black-and-white).

The Wild Child and *Small Change:* These two gems from Truffaut—the first one about a child raised in the wilderness, the other a series of lovely and terribly sentimental vignettes on children—are at the Biograph through September 7.

SHOPPING

Adriana's Bazaar—a new store specializing in exotic spices, foods, hard-to-find ingredients, and cookware—is offering a variety of gift baskets. They're perfect for the culinary-minded weekend guest. Adriana's owner, Rochelle Zabarkes, has baskets from everywhere—the Caribbean, Morocco, Italy—and fills each with food, spices, and recipes indigenous to that region or country. In the Oriental baskets (beginning at $25), you might find a Burmese hot sauce, coconut milk, a ginger grater from Japan, and star anise. At 2152 Broadway, near 75th Street; 877-5757.

Charlie Samuels   Baskets: Throy Pooh Wah

FASHION

Camouflage Downtown, two doors south of Camouflage (Eighth Avenue at 17th Street), has reopened after a three-week conversion from spring and summer to fall and winter. The look is decidedly country with classics like Pendleton, Woolrich, Heartland, and Ruffhewn merchandise.

Andrew Garn

ORIGINAL MOTION PICTURE SOUNDTRACK
THE COMMITMENTS

RECORDINGS

The Commitments: The soundtrack from Alan Parker's movie—a group of Irish rocksters turn themselves into a soul group—has them playing classics from Aretha Franklin, Otis Redding, and others. (MCA Records.)

BOOKS

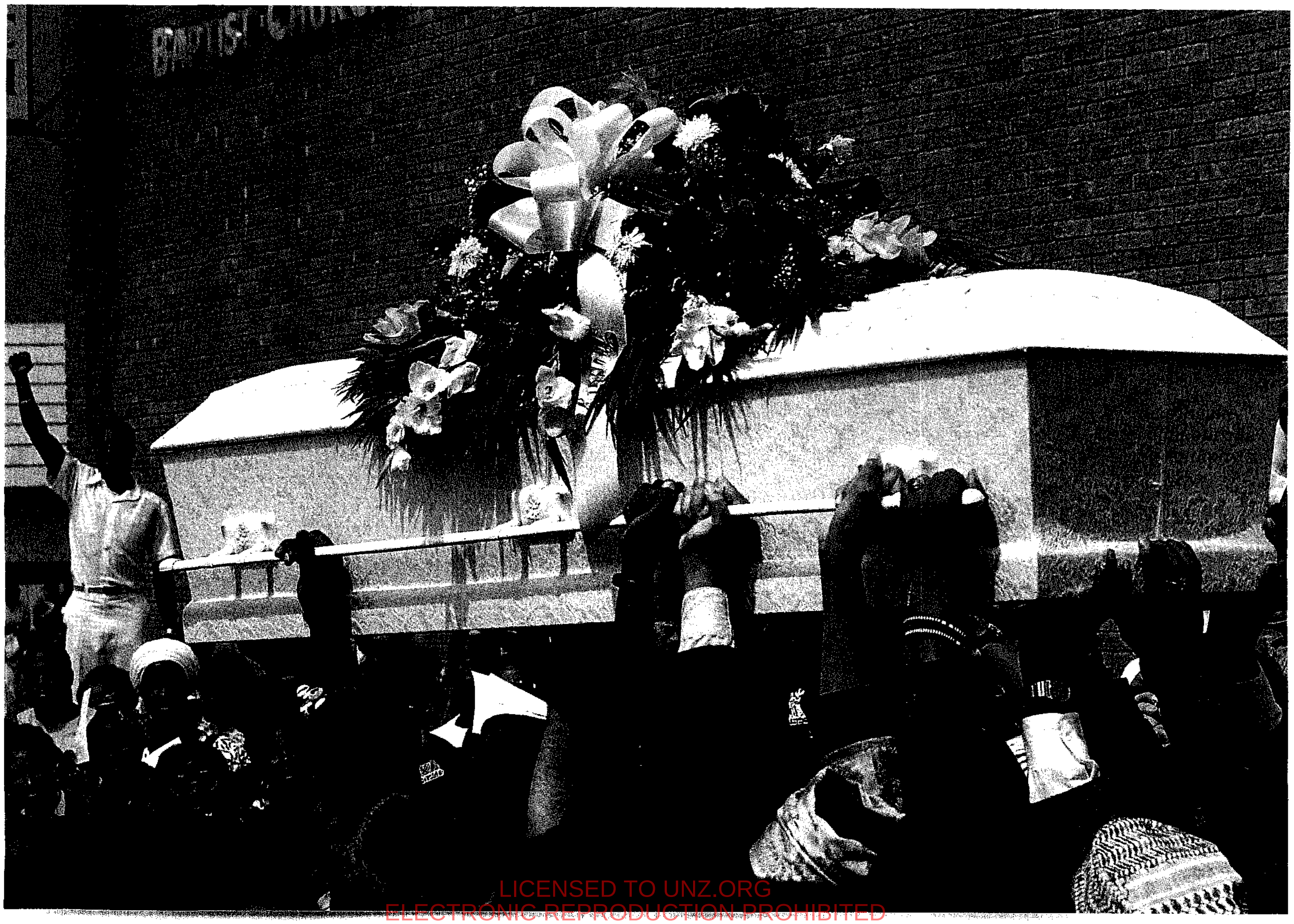
Anne Sexton, a Biography, Diane Wood Middlebrook: This book has been embroiled in controversy over the use of confidential tapes supplied to the author by Sexton's therapist. It is, though, the first really comprehensive look at the poet's troubled life. (Houghton Mifflin; $24.95.)

Against the Grain, Boris Yeltsin: Published last year, Yeltsin's autobiography is enjoying a whole new life. (Summit Books; $19.95.)

JOE KLEIN ON CROWN HEIGHTS

DEADLY METAPHORS

COFFINS SHOULD NOT COME SO SMALL. IT WAS IMPOSSIBLE TO SEE T



The mayor meets with the rabbi.

NY BODY OF GAVIN CATO LYING THERE BENEATH THE ALTAR OF ST. Anthony's Baptist Church in Crown Heights, innocent as a dove, and not feel a lacerating sadness—and outrage. His mother's keening shrieks penetrated every corner of the church, and every soul in it; the hardest of the hard-boiled newsies gathered for the latest episode in New York's racial anguish could not be unmoved. The emotion was untrammeled, raw and fierce. The rage was electric, jagged, jumping like heat lightning from pew to pew.

Even without New York's pathological tribal overlay, this death would have occasioned outrage. A car—rushing to catch up with the rest of a motorcade—runs a red light, is sideswiped in an intersection, careens into two children. An accident, of course. But the brute mindlessness of a machine bearing down on young lives, crushing them, does not encourage rational response. The first impulse of any bystander, after seeing to the children, might be to drag the driver out of the car and throttle him. And if the driver is an identifiable member of an enemy tribe, the impulse is to extrapolate. (An impulse exacerbated in this case when the enemy tribe's ambulance arrived on the scene and spirited the driver away—on police orders—just before a second, public ambulance arrived to attend the children.)

This particular motorcade was a common sight in the neighborhood, the object of years of protests. The aloof leader of a messianic religious cult—Menachem Schneerson, the Lubavitcher rebbe—was routinely given police protection on his weekly pilgrimage to his wife's grave (the police presence, first laid on by the Lindsay administration, was to shield Schneerson from the rival Satmar Hasidic sect). "This was more than just a symbol of the favored treatment the Lubavitchers receive," said the Reverend Heron Sam of St. Mark's Episcopal church. "That motorcade was always careening through the neighborhood, running lights. An accident was bound to happen."

Add to that an atmosphere of racial antagonism nearing the point of hysteria in the city, the frothing and bubbling of conspiracy theories, the rise of an almost casual anti-Semitism, the endemic street crime, the family disintegration and hopelessness in the black community, the constant tattoo of minority youths shot dead by police under questionable circumstances, the daily tide of bile, fantasies, and paranoia on talk radio (white and black), the sagging municipal finances and waning civic presence in the poorest neighborhoods, the spiritual depression caused by the lack of leadership, the sense of a steady stream of families and businesses heading for the exits—given all that, the senseless caprice of Gavin Cato's death and the murderous fury of the anti-Jewish riot that followed seemed to push New York toward yet another spiritual crossroads.

The twenty-year turf battle between the blacks—mostly middle-class, mostly Caribbean immigrants—and the Hasids in Crown Heights is an imperfect metaphor for the state of race relations in New York. It is a special case. The Hasids, insular, self-absorbed, living for the imminent arrival of the Messiah, are not exactly ideal neighbors (although many do, within the strictures of their religion, make an effort); they are hardly generic white folks or typical Jews. The local Caribbeans also tend to be different from the usual stereotype of inner-city blacks: They're more conservative, many are homeowners, and there is a greater number of intact families.

"I doubt many of those children [the rioters] were Caribbean," said Reverend Sam. "The parents tend to be very strict. They'd never allow such behavior." (City officials and local politicians confirmed this—many of those who rampaged, chanting "Heil Hitler" and "Kill the Jews," apparently came

PHOTOGRAPHS BY MICHAEL HIRSCH

from nearby housing projects and other parts of Brooklyn.)

But the complexities, and uniqueness, of Crown Heights were quickly lost in the mayhem. Indeed, details—facts of any sort—don't seem to count for much anymore in New York's racial theater. Pigment and perception is all. Outrage is cheap, and quickly cheapened by the usual cast of demagogues: Gavin Cato's death was immediately transformed from a tragic accident into grist for the black-nationalist "struggle." (It was unlikely that the driver of the errant car would be indicted; criminal charges hadn't been filed in 22 similar cases in recent years, including one where a black driver killed a Hasidic child a few blocks from where Gavin Cato died.)

In this increasingly bizarre public arena, the dead child becomes part of an elaborate black martyrology. The "carful of Jews" (as the *Amsterdam News* put it) who ran him down join the other oppressors of the African people, like the "white devils" who attacked CUNY professor Leonard Jeffries for his Afrocentric "views" (most recently, that there was a Jewish-Mafia-Hollywood conspiracy to destroy blacks). The actual details of the traffic accident don't matter: Sonny Carson can announce at the funeral that the Hasid driving the car didn't have a license. Al Sharpton can announce the next day that the driver was drunk. So what if these assertions are fantasies? There is emotional "truth" to them, just as there was "historical" truth to Tawana Brawley's rape fantasy a few years ago.

At bottom here—Afrocentrists, please note—may be a longstanding difference in the way Africans and Europeans perceive the uses of rhetoric. In his excellent study of African-American musical traditions, *Blues People,* LeRoi Jones (now Amiri Baraka) approvingly quotes the musicologist Ernest Borneman: "While the whole European tradition strives for regularity—of pitch, of time, of timbre and of vibrato—the African tradition strives precisely for the negation of these elements. In language, the African tradition aims at circumlocution rather than at exact definition. The direct statement is considered crude and unimaginative; the veiling of all contents in ever-changing paraphrases is considered the criterion of intelligence and personality."

THE DISASTER FOR THE POOR—FOR THE BENIGHTED KIDS MARCHIN

Sharpton on the march.

And so, while members of New York's Jewish community quietly debated whether the Crown Heights rioting could precisely be called a *pogrom* (the official verdict was no: Traditionally, a pogrom is a state-sponsored anti-Semitic riot), Al Sharpton was weaving brilliant webs of metaphor. In his eulogy for the dead child, Sharpton placed Gavin Cato in a heavenly pantheon of the victims of white-racist violence: God had assured the Reverend Al that Gavin was up in Heaven's playroom. "They introduced him to the four little girls who got killed in Birmingham . . . and don't worry, Yusuf Hawkins and Michael Griffith—they're *baby-sitting.* So, don't worry about Gavin. They're gonna bring him over and introduce him to his uncle Malcolm."

Never mind that Uncle Malcolm was a victim of black-sectarian violence—that's just a *fact,* irrelevant to the emotional truth of his assassination. And never mind that in Al Sharpton's vision of Heaven there was no place for Yankel Rosenbaum, the Lubavitcher yeshiva student who was murdered by a black lynch mob in the hours after Gavin Cato was run down. Indeed, no speaker at the Cato funeral—and precious few other black public figures (with the notable, and exemplary, exception of David Dinkins)—expressed outrage over the circumstances of Rosenbaum's death. He quickly became the Crown Heights riot's invisible man. As of midweek, only one of the mob that attacked him had been arrested.

The anger this terrible silence has caused in the Jewish community cannot be overstated. It came within weeks of the refusal of many moderate black leaders and most black elected officials to criticize Leonard Jeffries for his anti-Semitic, anti-Italian, anti-white tirade (again, the mayor was a notable exception). It was accompanied by the far more disturbing tendency of the black media, especially radio station WLIB and the formerly moderate *Amsterdam News,* to support the demagogues, actively encouraging anti-Semitism and egging the rioters on: MANY BLACKS, NO JEWS ARRESTED IN CROWN HEIGHTS was the *Amsterdam News's* incendiary banner headline at the height of the crisis.

"A fellow like [*Amsterdam News* publisher] Bill Tatum might have been a bridge between the black and Jewish communities in the past," says Jim Sleeper, the author of *The Closest of Strangers,* a fine study of the city's past quarter-century of racial conflicts. "A lot of those bridges have suddenly disappeared. The moderates have either jumped over to the other side, or are silent. You even have people like Calvin Butts [of the Abyssinian Baptist Church] saying that he has a certain sympathy for the conspiracy theories that Jeffries was spouting. The depth and breadth of the abdication of leadership by the black community in this case has been staggering."

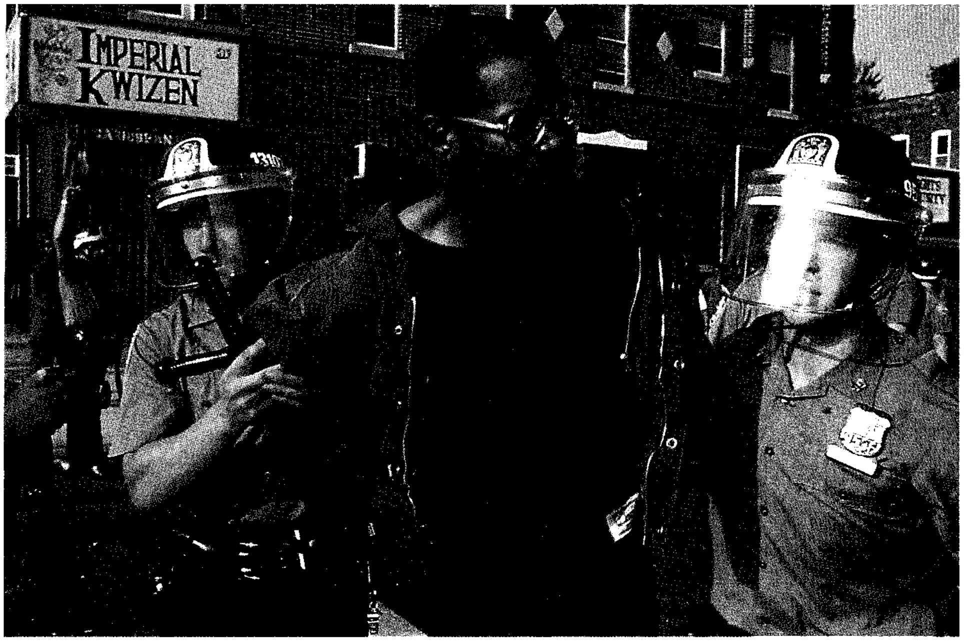
For their part, the reticent black moderates were expressing frustration with the "demands" of the Jewish community: "I have a hard time listening to Bob Grant on WABC, who is as racist as some of the people on WLIB," says Brooklyn City Councilwoman Mary Pinkett. "But I don't hear anybody condemning *him.*"

"It's a no-win situation," said a disgusted liberal Jewish leader. "If you call them up and ask for help, you're making demands. If you don't call, they don't say anything. I'm overwhelmed by what's going on here. You have people in the street

Photograph by Tony Savino/Sipa.

shouting, 'Kill the Jews.' What does it it take to get a response from responsible black leaders? The mayor has been beyond reproach, but he's supposed to be the leader of all the city. Where is the moral presence of the black community?"

Actually, David Dinkins had made a concerted (and successful) effort to augment the police with a massive moral presence on the streets of Crown Heights in the days after the violence erupted. By the weekend, dozens of black elected officials and religious and community leaders were working the streets, talking to the kids—and calming things down. There can be quibbles with the mayor's leadership; no doubt, the cops should have been more aggressive peacekeepers in the early going. But Dinkins's stubborn persistence in returning to the area, even after he had been pelted with rocks and bottles and called a "traitor," was an act of real courage.



ot arrest in Crown Heights.

IROUGH BROOKLYN, CHANTING "HEIL HITLER"—CAN ONLY DEEPEN.

More difficult—and, no doubt, less successful—was Dinkins's attempt to find some common ground among his European Literalist and African Symbolist constituents. In his public statements, Dinkins was careful to link the deaths of Rosenbaum and Cato without *equating* them. He condemned those who incited to riot but wouldn't be drawn into specifics about Sharpton or the execrable Sonny Carson (who exhorted the youths in the street to "do what you have to do" in the midst of the turmoil). The mayor even was willing to be humbled by Rebbe Schneerson, who agreed to grant him a three-minute audience. Despite the mayor's scrupulous attempts to be fair (without falling into the trap of evenhandedness), the *Jewish Press* called for his resignation—and there was wild applause at the Cato funeral when Al Sharpton told Dinkins he wouldn't criticize him, "because they [the white media] don't like you any better than they like us."

All of which had some effect on the mayor: He seemed to harden as the week went on, perhaps taking a page from Furious Styles, the revered father figure of the movie *Boyz N the Hood:* "Increase the peace" replaced "Keep the faith" as the mayoral envoi in his public addresses. More important, Dinkins was placing a new, Styles-like emphasis on the importance of parental responsibility in controlling the rioters: "I think one of the problems now is a failure of leadership at the grass-roots level . . . ," he told Todd Purdum of the *Times*. "I'm speaking about parents and other adults in the communities that the youngsters look up to."

The absence of parents—especially fathers—was a constant theme among the black leaders trying to get a handle on the mayhem: The fierceness of the rioters terrified just about everyone. "They're totally disconnected," said deputy mayor Bill Lynch.

This was something new. Until very recently, moderate black leaders—including the mayor—had been reluctant to acknowledge the new form of poverty (often called the "underclass") that has resulted from the disintegration of the black family (and a number of other factors) over the past quarter-century. As Nathan Glazer wrote in the summer issue of *The Public Interest,* "The poverty we see today . . . is so different from the poverty of that earlier immigrant city as to not seem the same thing at all."

Specifically, Glazer continued, "that earlier poverty could be . . . assuaged through welfare and social insurance programs designed for hard times and misfortunes." The new poverty was tougher to remedy. It had exploded in the sixties, when welfare caseloads in New York tripled, even though the unemployment rate for both whites and blacks was quite low. Ever since, Glazer argued, the welfare caseload has been "impervious . . . to the business cycle, neither going up when times are bad nor down when times are good."

The family disintegration that took place in slum neighborhoods—the near-tripling of the out-of-wedlock-birth rate, the phenomenon of generation after generation of unwed mothers dependent on welfare—wasn't an isolated phenomenon. It was a crystallized version of the moral deregulation that took place across the society. In the eighties, though, middle-class America went straight again—and the bottom dropped out in the slums. The near-biblical plagues of crack and AIDS created a social anarchy so devastating that the conspiracy theories hatched by Afrocentric metaphorists almost seemed a reasonable response.

In that context, the retreat from "European" rationalist traditions into "African" spiritual values—the heart of the Afrocentrist movement—becomes a bit more coherent and far more frightening: It is a direct intellectual threat to cohesion of America's pluralist society. It is an anomalous value system that can rationalize Leonard Jeffries's or Al Sharpton's lies and fantasies if they are committed in the service of metaphoric truth: "justice" for the former slaves, reparations for the years of oppression. Given the inherent futility of such an effort, the disaster for the urban poor—for the benighted kids marching through Brooklyn, chanting "Heil Hitler"—can only deepen. They are marching down a blind alley.

One has to have sympathy for David Dinkins and his aides, neck-deep in this ugly tide of anger and misunderstanding. In the midst of the fracas, deputy mayor Bill Lynch told Bob Herbert of the *Daily News,* "We've got to get a program together to work with these young people, to get them something to do and to diffuse this whole thing."

A noble, classic liberal sentiment—and not without merit: A recreation or (especially) jobs program might have *some* impact on *some* of the furious, alienated kids rampaging through Brooklyn last week. But if the past quarter-century has proven anything, it's that the state isn't very good at raising children. What these kids really need is fathers. ■

Photograph by Nina Berman/Sipa.

RECOVERY FEVER

BABY-BOOMERS AND CLUB KIDS ARE TURNING TWELVE STEP PROGRAMS INTO A 90S SCENE

BY
MELINDA BLAU

"TONIGHT," MARY ANNOUNCES, "MY topic is what we mean by sharing our 'experience, strength, and hope.' "

There are groans. Mary isn't surprised. This Alcoholics Anonymous meeting—in a church basement in East Hampton—is filled with vacationing Manhattanites, tanned, youthful-looking, dressed in weekend chic. Mary, who's leading the discussion, hadn't expected them to like the topic she'd chosen.

"What they really wanted to talk about was relationships," Mary laments after the meeting. "And that's *all* they want to talk about. This isn't what AA used to be!"

She should know: She's a 34-year veteran who joined AA in desperation in 1957, after awakening one pitch-black night in her car, which was wrapped around a fire hydrant. Mary had no idea how she'd got there.

And so—though she was convinced she was joining the "dregs of society"—she ventured into an AA meeting. She was, at 35, by far the youngest person in the room and one of the few women. "Some of the old-timers were skeptical about whether I could really be an alcoholic," she says. "They told me to take the cotton out of my ears and stuff it in my mouth!" Mary thinks some of the newer members she sees these days could do with a little of that old-time advice. She finds it hard to tolerate the way many of them stroll nonchalantly into meetings, acting as if they've just joined the latest social club—as if

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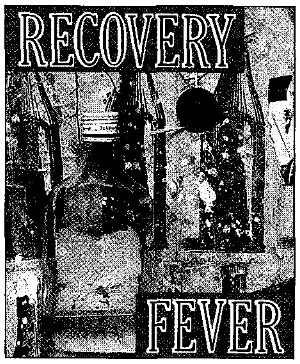
Note: The names of all those identified by their first names only have been changed.

ILLUSTRATION BY SAN SIMON



they're just there to meet people. "Today, we're getting that Me Generation in," she says disdainfully. "A lot of them come in saying they're alcoholics—because the rehabs tell them they are. They just want to belong to something! I wish they would just listen and shut up. It's a chance for them to experience some kind of recovery that isn't so self-centered."

There's no doubt that being "in the rooms" (attending meetings) bears far less stigma than it did in the fifties. Mary is glad that people have lost their sense of shame about getting help and are coming into "the program" younger than they used to. (These days, almost half of the members are 21-to-40-year-olds, and a third of the members are women.)

But there's a downside. The baby-boomers and club kids flooding into the meetings can seem awfully self-involved. Whenever somebody who's been called on to "share" (respond to the speaker's story of his recovery or to the chosen topic) launches into the dread phrase "I've been going through some changes" or "I'm in a lot of pain today," AA veterans get that sinking feeling. They know they're probably in for a fuzzy monologue about the pills the speaker has popped, the cocaine he's snorted, the food she's binged on, arguments he's had with his lover, talk about her rotten childhood, his job anxieties, the Prozac she's been taking for depression, her co-dependency—everything but alcohol.

These maunderings can be plenty off-putting—and, to tentative first-timers, bewildering. "I must have been sober twenty years before I even heard about pain at an AA meeting," Mary snaps. "We used to talk about sober experience, which showed the strength of the program and gave the newcomer hope. Nowadays, 'experience' is whatever happened that day—from which I get neither strength nor hope!" Erin—a fifteen-year AA member—agrees. "These people have this incredible need to draw attention to themselves. They come up to a speaker during the break and say, 'I need to share—please call on me.' That was unheard of years ago! Why can't they just talk to that person then and there? They need the floor!"

ONE WONDERS IF EVEN THE VISIONARY BILL WILSON, who co-founded AA in the thirties, could have foreseen the recovery fever that has led so many into the program (membership has more than doubled in New York City since 1978)—and made them so open about it. It's likely he'd find even more amazing the alphabet soup of groups (see box, page 35) that have spun off from AA—everything from Anorexic Bulimics Anonymous, Batterers Anonymous, Dual Disorders Anonymous, Families of Sex Offenders Anonymous, and Homosexuals Anonymous to Unwed Parents Anonymous, Workaholics Anonymous, Victims Anonymous, and Youth Emotions Anonymous. Last, and far from least, are the many "co-dependent" and "adult children of" groups set up for people whose lives are entwined with one or another of these sufferers.

Most of the spinoffs base their programs on the Twelve Steps that Wilson and his early colleagues devised to guide AA members into recovery. Step One involves admitting that you are powerless over alcohol. Members are told that their "disease" renders them out of control. Recovery is a matter not of weakness or lack of will but of willingness to "turn it over," which is where Step Two—accepting the notion that a Higher Power exists—comes in. Step Three asks you to rely on that entity—be it a deity, a spiritual force, or the collective power of the group—to guide you. ("Turning it over to a Higher Power" doesn't mean abdicating responsibility: You may have a disease, but you are now responsible for your actions.) Steps Four through Nine encourage you to look at yourself, take an honest "inventory" of your faults, and "make amends" to anyone you've hurt. Finally, Steps Ten through Twelve are about continuing to be honest and open and extending yourself, which includes carrying the message to other alcoholics.

Has AA's popularity—and the development of all those spinoff groups—so watered down the program that it's no longer effective? Many acknowledge that some meetings have lost their focus. But, they say, AA still cleaves to Wilson's original tenets. Alcoholics who have tried years of psychotherapy, antidepressants, or simply trying to "will" themselves away from a drink still find in AA something that finally works. When they walk into a roomful of people like themselves, they find a supportive community that traditional one-on-one psychotherapy can't replicate. "These people are almost intractable by conventional methods," explains Dr. Donald Nathanson, senior attending psychiatrist at Institute of Pennsylvania Hospital in Philadelphia, "but if you group alcoholics together, they know each other's tricks, they begin talking about them, and they begin to heal each other."

Meetings also help people break through their isolation and learn how to trust again. "They talk about feelings," notes Dr. Jonathan Lampert, a psychiatrist at the Ackerman Institute for Family Therapy, who has had extensive clinical experience with alcoholics and addicts and has observed "hundreds" of other kinds of Twelve Step meetings. "It's very compelling to have someone begin speaking what is unspeakable, know what is unknowable. And they have a protocol to follow—the steps—and others with whom they can mitigate the shame. That's very powerful."

Through AA, millions have recovered, and will continue to recover, from the ravages of alcoholism. It boils down to support and identification—the idea of one drunk helping another.

TO FIND MEETINGS THEY LIKE, HOWEVER, TODAY'S NEWcomers may need perseverance as well as the patience to look beyond the confusing digressions and egotistic behavior of some members. Now that rehabs are pouring hundreds of newly sober people into these programs each week and countless others are coming in on their own, the balance between oldtimers (who have stories of long-term recovery that can encourage others) and newcomers (who do not) has become skewed. It's harder than it used to be to find "powers of example"—people who have attained a sense of what serenity is all about and who are willing to extend themselves.

"You don't see people reaching out the way we used to," observes Kelly, a lover of Quaaludes and Jack Daniel's who joined AA ten years ago, when she was 28. "The other night, I heard a woman tell someone that she couldn't pick her up to take her to a meeting [this kind of help for a newcomer was once a common practice]. The driver thought the newcomer lived too far out of her way. What was the woman supposed to do—drink?"

AA's primary purpose, as stated in its preamble, has always been to "stay sober and help other alcoholics to achieve sobriety." ("You learned how to not pick up that first drink—a day at a time," Mary says. "Then you reached out to others.") Though there are greeters at the door at some meetings, gone are the days when most people routinely introduced themselves to whoever sat next to them or made sure they approached a newcomer during a break. Maxi—a nice Jewish girl from the Five Towns whose heroin addiction landed her in jail, in an abandoned building on Ninth Avenue, and finally "in Times Square, turning tricks"—came into AA eleven years ago, when she was 37. "In those days," she says, "someone would announce, 'We're all going for coffee!' That's

WHEN THEY HEAR THE DREAD PHRASE "I'M IN A LOT O

AIN TODAY,” AA VETERANS GET THAT SINKING FEELING.

how I learned to socialize when I came into the rooms. That happens a lot less now.”

Today, members are also less willing to “do service”—run a meeting, make coffee, stack chairs, put out program literature, or even be a sponsor (a person who welcomes phone calls and guides newcomers through the steps). Worse, some meetings are run by tightly knit cliques—groups of friends who came into the fellowship around the same time, got sober with one another, and socialize outside meetings as well. As friends embrace in the doorway or shout at one another across the room, a newcomer is likely to feel left out. Many members admit that they don’t ask strangers out for coffee as often; they don’t use the ten-minute break to talk to someone who seems distressed or lonely; they are more clannish; they just don’t take the time.

Georgeanne, in AA for the past ten years, admits she is overwhelmed by the new faces and less willing to give of herself than she was when she first came in. Her attitude sums up a pervasive thirtysomething mentality: “I don’t really pay attention to them until they’ve been coming to meetings for 90 days—to see if they’re serious. I’ve got a husband and a baby and a full-time job, and these newcomers can go on for hours!”

Despite these problems, some veteran AA members are amazed and heartened by the program’s growth and the diversity of its membership. “The Woodstock generation has arrived—and I’m glad!” exclaims Steven, 65, who joined AA “when Eisenhower was president.” He is unconcerned about the criticism that there’s not enough talk of alcohol in AA rooms. “If they listen closely, they’ll hear it,” he says. “They’ll certainly hear about addiction and all the other problems that are common in early sobriety.” Moreover, he says, newcomers not only keep the meetings going and growing, they add spice to his life. “I’ve learned more about relationships in these last ten years,” he says. “And remember, I came from a closeted era. These young people say things to a roomful of 100 people that I wouldn’t say to my parish priest!”

SALVATION OR SELF-INDULGENCE?

THE TERM *recovery,* ONCE APPLIED SOLELY TO ALCOHOLICS and drug addicts, has expanded to include millions more who are afflicted with the maladies of modern living: the people who eat, work, smoke, shop, gamble, exercise, or love too much; the sufferers of certifiable behavioral syndromes; the sex addicts, incest perpetrators, and pedophiles and their victims—the “survivors” of rape, child abuse, molestation.

Messies Anonymous? Emotions Anonymous? Are these fellowships *necessary*? Don’t groups with names like these diminish the seriousness of a program like AA, which was founded for people whose disease could cost them their lives?

“We seem to be turning everything into a pathology,” com-

Illustration by Jenny Marinsky.

plains Daryl, who has been in AA for eleven years. She is puzzled by the proliferation of groups for "co-dependents," the people who coddle the addicted and afflicted. (If you believe the recovery gurus who are trying to sell their books, that's 95 percent of the population.) Daryl points out that women have been *socialized* to put others' feelings and needs above their own—and that's one of the hallmarks of co-dependency as it is defined today. (The term is an outgrowth of "co-alcoholic," someone who is *dependent* on the alcoholic. He has his arms around the bottle; she has her arms around him.) "Caring is a wonderful thing, even in a relationship with an addict, but when we care only about the *other* person, we get into trouble," Daryl believes. "Nor are certain aspects of humanness—like emotions—a 'sickness.' "

MESSIES ANONYMOUS? DO GROUPS LIKE THIS TRIVIALIZ

"The Twelve Step principles are definitely being commodified," says Frank Riessman, director of the National Self-Help Clearinghouse (25 West 43rd Street, Room 620, 642-2944), which provides information on all kinds of self-help groups. Between 1978 and 1984 alone, the aggressive marketing of recovery treatment resulted in a 350 percent increase in private alcoholic-treatment facilities plus the establishment of rehabs that take in not only alcoholics and drug addicts but gamblers, overeaters, co-dependents, and adult children of any type of dysfunctional family. These inpatient facilities have become the "spas" of recovery.

Riessman reminds us not to forget why all these groups have sprung up. "Recovery therapy arose primarily because other methods were failing to reach large numbers of people," he says. Indeed, Jonathan Lampert maintains, many mental-health practitioners still aren't knowledgeable about addiction, and "they're often overwhelmed by the kinds of extreme behaviors addicts talk about and bring into the office." He believes that for many types of problems, the various Twelve Step offshoots can help people open up. "Many sophisticated people can't stop overeating, but they do it with OA [Overeaters Anonymous]."

Since the newer, less stable programs are works in progress, many of the more recent me-too programs do not have as much to offer as Twelve Step fellowships established prior to 1970—and certainly not as much as AA. They may not be very well defined; members often talk more about problems than about solutions. (When Lindsey, an avid programgoer, recently tried a meeting of Co-Dependents Anonymous—CODA, one of the more popular new additions to the city's menu—she says, "I didn't hear recovery; I heard weekly reports.") Some meetings in these fellowships are not orderly; some are run by the more dominant people in the room and susceptible to personal whims. (In AA, which is guided by its Twelve Traditions and better organized, "group conscience" guides decision-making.) Some groups, predictably, have already gone by the wayside, like Valium Anonymous. And there's at least one fellowship whose members couldn't be located for interviews—Isolators Anonymous.

That so many people are members of more than one program, even when they are newly sober, makes many veteran AA members suspicious. Maxi maintains, "If alcoholism is your primary disease, you have to get your foundation in AA. When you go to a lot of different fellowships, you may not have to focus on your problems—or on changing your behavior."

Longtime members of Al-Anon—AA's companion program and the oldest and most stable of the "-Anons" (fellowships for families and friends of addicts)—are also distressed. Spouses and other members of alcoholic families used to learn at Al-Anon meetings that they "enabled" the alcoholic by denying, rationalizing, or covering up his drinking, and the program taught them how to

Photograph by Geoff Spear.

change their own behavior. Now just about everybody is a "co-dependent" or worried about being one—and all flock to Al-Anon. "We used to talk about the alcoholics in our lives," says Lilly, an Al-Anon member whose mother is an alcoholic and who also tends to get romantically involved with alcoholics. "Now people in our meetings talk about relationships with their lovers whether they're alcoholic or not."

TWELVE STEPS FOR EVERYBODY?

THERE ARE MANY WHO ARGUE THAT WE DON'T NEED ALL the me-too programs out there. But it's important to resist the tendency to trivialize. The pain one hears in those "other" Twelve Step rooms is no different from the pain of an alcoholic resisting a drink. The woman who goes to an Overeaters Anonymous meeting and admits she hides cookies under her bed to feel safe but that nothing she eats ever makes her feel satisfied, or the man who attends a Gamblers Anonymous meeting because he is afraid he's going to blow a month's pay at Aqueduct, may be talking to someone about these problems and fears for the first time.

Likewise, at a meeting of Sexaholics Anonymous, you're bound to hear the agony of a man (males far outnumber females) who can't stop himself from going to the porn shops on Broadway, from cheating on his wife, or from picking up a prostitute—and that, these days, is as deadly as drug or alcohol addiction.

Dr. Robert DuPont, clinical professor of psychiatry at Georgetown University and a former director of the National Institute on Drug Abuse, applauds the fact that Twelve Step programs have splintered into smaller, very specialized groups whose "cultural specificity" allows people to identify with one another more readily. Some meetings cover particular topics, like incest and being HIV-positive, or serve certain groups—young people, homosexuals, handicapped members.

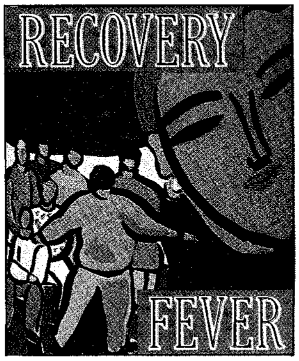
But does the AA prescription work for behavioral problems—like compulsive gambling or sex addiction? Can someone with a food disorder, for example, be helped by a program originally designed around complete abstinence?

"I've watched people get well," Dr. DuPont insists. By affiliating themselves with these programs, he says, "people are not only saying, 'That's me,' they're finding better ways to live."

HE AA CONCEPT?

Donald Nathanson is more cautious, especially when it comes to programs like Adult Children of Alcoholics and Sex and Love Addicts Anonymous, where the tendency is to point a finger at someone else. "The major focus is not on a person's responsibility for his own behavior but on the inevitability that he behaves a certain way because others made him this way."

Still, Nathanson thinks these programs *can* work—if the person is willing to expend some effort. "If you can think about your inner life once a day, you're doing pretty well," he says. "You reinforce the fact that you're an alcoholic or that you resort to sex as an anodyne or do any of a number of types of behavior that are a detour from facing your own feelings."



Motivation is all—and, according to Nathanson, "some of the people in these other programs haven't suffered as much as alcoholics or addicts. So they don't have as much need and don't go to as many meetings. One has to ask about their problem behavior, 'How long have they been doing it? How much of their world have they lost because of it? And how desperately do they want to change?' "

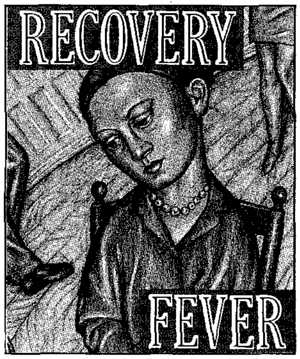
Psychologist Stan J. Katz, co-author of *The Codependency Conspiracy*—a thoughtful, albeit controversial, critique of the marketing of recovery—has less confidence in using the Twelve Steps for behavior problems. "It's like using penicillin for every disease. AA was developed specifically for alcohol. It is a fairly good program for alcoholics, and the program has a decent crossover for people addicted to drugs. But many people go to meetings for the social life, or because they have other problems that they're trying to cure on a free basis."

Katz maintains that you can't apply a program based on abstinence to food disorders or relationship issues, because you can't completely abstain from eating or being in relationships. Thus, he fears, "the people who need genuine intervention are not getting it—they're going to Twelve Step meetings instead."

THE TWELVE STEP HIT PARADE

ALTHOUGH NOT ALL "ANONYMOUS" OR "-ANON" GROUPS ARE GUIDED BY AA'S TWELVE Steps, nearly 100 self-help groups are. Below is a partial listing of the more popular clone groups for various types of addicts and people affected by their behavior. The information comes from the 1990 edition of *The Self-Help Sourcebook* ($10), available from the American Self-Help Clearinghouse, St. Clares–Riverside Medical Center, Denville, New Jersey 07834 (201-625-7101).

- 1935 **Alcoholics Anonymous**—alcoholics
- 1951 **Al-Anon**—families and friends of alcoholics
- 1953 **Narcotics Anonymous**—addicts
- 1957 **Alateen**—twelve- to eighteen-year-olds who have alcoholics in their lives
- 1957 **Gamblers Anonymous**—compulsive gamblers
- 1960 **Gam-Anon**—families and friends of compulsive gamblers
- 1960 **Overeaters Anonymous**—people with compulsive-eating disorders
- 1967 **Nar-Anon**—families and friends of addicts
- 1970 **Emotional Health Anonymous**—people with mental-health problems
- 1971 **Emotions Anonymous** —people who want to gain better emotional health
- 1971 **Families Anonymous**—relatives and friends of drug or alcohol abusers or of people with behavioral problems
- 1975 **O-Anon**—friends and relatives of people with compulsive-eating disorders
- 1976 **Debtors Anonymous**—credit-card abusers, under-earners, and overspenders
- 1976 **Augustine Fellowship, Sex and Love Addicts Anonymous**—people with obsessive/compulsive sexual behavior or emotional attachment
- 1977 **Sex Addicts Anonymous**—compulsive-sex addicts
- 1978 **Drugs Anonymous** (formerly Pills Anonymous)—chemical addicts
- 1979 **Pill Addicts Anonymous**—those addicted to mood-changing pills and drugs
- 1979 **Sexaholics Anonymous**—people with sexually destructive thinking and behavior
- 1980 **Incest Survivors Anonymous**—incest survivors
- 1982 **Cocaine Anonymous**—cocaine addicts
- 1982 **Survivors of Incest Anonymous**—victims of childhood sexual abuse
- 1984 **Adult Children of Alcoholics**—now interpreted to include adult children of people with other problems
- 1984 **S-Anon**—relatives and friends of sex addicts
- 1985 **Nicotine Anonymous** (formerly Smokers Anonymous)—nicotine addicts
- 1986 **Co-Dependents Anonymous** (CODA)—people who grew up in dysfunctional families and have trouble with relationships



Critics of the recovery movement also challenge the widespread use of the "disease model," originally applied only to alcoholism. The theory holds that alcoholics are not morally responsible for their behavior. They have an "allergy" to liquor: The first drink triggers a craving, and then they can't stop themselves any more than a diabetic can control the way his body reacts to sugar.

Labeling all these difficulties "diseases," regardless of their degree of severity, says Katz, is neither scientifically warranted nor helpful to the patient—although it does tend to drum up business for the recovery movement. Katz thinks these labels cause people to perceive themselves as victims, to use the label to excuse their behavior, and to become dependent on the program they're going to: They are eternally "recovering," never "recovered."

Dr. Marc Galanter, professor of psychiatry and director of the Division of Alcoholism and Drug Abuse at New York University Medical Center and director of the alcohol-and-drug-abuse program at Bellevue Hospital Center, has studied cults and religious groups as well as AA. He characterizes Twelve Step programs as part of a "zealous social movement." He maintains that at stressful times, some people are more susceptible to becoming dependent on the program: "The more you are vulnerable, the more you glom on to something that seems to offer more permanence."

You can usually spot the kind of people who "hide in the rooms." For them, getting sober becomes an end unto itself. But Mary stresses that it's not AA that causes this—it's the individual. "AA is a bridge back to life. It was never meant to *be* your life." Jonathan Lampert notes that the program-shoppers who go from room to room "use therapists the same way!" While he concedes that Twelve Step principles can sometimes be misinterpreted or even abused, he holds that the best starting point for talking about your problems is still a Twelve Step program.

DOES IT WORK IF YOU WORK IT?

A MAJOR STUMBLING BLOCK FOR SOME WHO TRY AA AND its spinoffs is swallowing the idea of a Higher Power. "People think of us as a bunch of religious nuts," admits Nan Robertson, an AA member for the past sixteen years and the author of *Getting Better: Inside Alcoholics Anonymous.* Many people have trouble with the "God part," she says. The word *God* appears in four of the Twelve Steps and is mentioned 132 times in *Alcoholics Anonymous* (better known as *The Big Book*).

Meetings in this city are particularly "New York" in tone—intense, sharp-edged, laced with psychological jargon. But, perhaps because of New York's diverse population, some meetings here don't have the religious overtones one finds in other parts of the country; closing with the Lord's Prayer makes many non-Christian members uncomfortable. Instead, meetings often end with the nonsectarian Serenity Prayer: "God grant me the serenity to accept the things I cannot change, courage to change the things I can, and wisdom to know the difference." Inevitably, that's followed by a rousing "Keep comin' back—it works if you work it!"

THE TWELVE STEP PHILOSOPHY URGES SUFFERING PE

But the "God part" keeps some people from "working it." For them, Rational Recovery Systems (RR), a five-year-old organization that's close to 300 groups strong, hopes to provide an alternative.

RR, which is based on psychologist Albert Ellis's rational-emotive therapy, appeals to thinkers, not believers, according to RR's *Small Book.* In RR, the alcoholic's or addict's will and intelligence are called upon to help change his behavior. RR doesn't believe an alcoholic is powerless, nor must he be forever recovering. Alcoholics, RR says, can look within themselves for strength and use "reason to light the way."

Every RR meeting has a professional "adviser," a counselor, therapist, M.D., minister, or nurse who donates time and allegedly has a minor role. An adviser can "spot a problem—like symptoms of suicide," explains Vincent Fox, a member who also sits on the board of directors of RR. For the most part, however, the adviser takes a backseat to the "coordinator," an experienced member who "manages" the meetings. Twelve Step meetings allow no "cross talk" (no advising or answering one another during the meeting); RR is run more like group therapy.

Predictably, there is some AA–bashing at RR meetings, 90 percent of whose members are AA dropouts. And because the organization is so young, it seems to be suffering some of the same growing pains that also beleaguer younger AA offshoots—instability and a lack of long-term sobriety. "We're not at the final stage of our evolution," Fox admits. "Ten years from now, we'll evolve into something more polished, more mature."

A few inpatient institutions now offer RR, in addition to the usual Twelve Step fare, to the newly recovering. To help shore up its claims, RR is submitting to efficacy studies. For now, the jury is out on new groups like RR and Secular Organizations for Sobriety, another non-spiritual alternative.

But then, the flow of bodies into Twelve Step programs has not been inspired by evidence. The truth is, there's very little scientific proof that AA works. The "anonymous" nature of the program, a safeguard incorporated to protect people from the shame of declaring themselves alcoholics (*that's* a bit of an irony, these days), as well as AA's tradition of resisting professional involvement, has made it difficult to monitor.

Dr. Galanter's 1990 study is a noteworthy exception. Galanter and his team surveyed a group of 100 recovering alcoholic or dually addicted doctors who had received inpatient treatment in which AA affiliation was part of the program. They had been clean and sober an average of 33 months at the time of the study.

"After all was said and done," Galanter reports, "they rated their AA experiences as the most influential aspect of their recovery." Though Galanter allows that this was a select and highly committed population, he believes that the findings can be generalized. "There are more than 1 million members nationwide. They wouldn't be going if they didn't think it helped. Certainly, in my experience with the patients I've treated, that's the case."

Robert DuPont adds that many program-bashers, especially his peers in the medical profession, are skeptical about AA and other Twelve Step programs because "it's a language that's alien to professionals. The Establishment sees it as a fringe approach—small, quirky, nonintellectual, cult-oriented, religious—that's the dominant view. They don't understand it."

CLEARLY, TWELVE STEP PROGRAMS DON'T WORK FOR everyone—nor does any one type of treatment. Lampert and others call for an integrated approach, combining self-help with a thoughtful psychological assessment that factors in personality, family history, and the person's context today—his relationships, work situation, socioeconomic status, among other things.

As the AA saying goes, "Some are sicker than others." Some people need only the support of a fellowship and the education and guidance that a Twelve Step program provides. Others may want—or need—what Donald Nathanson calls "a thicker soup: something that allows them to deal with their own personal feelings more on a one-to-one basis."

Many of the criticisms of Twelve Step programs are well tak-

en. People going to these meetings might want to ponder whether they have isolated themselves there, doing only Twelve Step activities with Twelve Step friends. If they feel "stuck" or like victims, or if their conversations repeatedly center on the past or on other people's behavior, it may mean they are dealing with issues that warrant professional treatment. People who are members of more than one fellowship should think about whether they're really getting something different from each one—or whether program-hopping helps them avoid taking responsibility for their lives.

TO GIVE TO OTHERS—TO GET OUT OF THEMSELVES.

TO PROSPECTIVE AND NEOPHYTE TWELVE STEPPERS, ED Madara, director of the American Self-Help Clearinghouse (see box, page 35), which publishes *The Self-Help Sourcebook,* says, "Twelve Step programs constitute the majority of all self-help programs. And people are getting help." But look out, he says. Not all "anonymous" programs are necessarily built on the Twelve Steps. In fact, some groups masquerade as self-help, and some are commercial enterprises. (One doctor, for instance, wrote a book on pathological jealousy and called Madara to network a group called Jealousy Anonymous.)

In the past, it was suggested that you try six meetings of the fellowship you're interested in joining. Most veterans suggest doubling that figure, because nowadays it may take a while to feel comfortable at a meeting and find a group you like. Find a "home group," Mary advises. "If you don't belong to a group, you don't become part of the structure of the program."

A newcomer would be wise to adopt an attitude of cautious optimism. At some meetings—certainly not all—there is considerable whining; some sponsors are controlling; and there are "thirteen-steppers" out there: members who try to get vulnerable newcomers into bed. The point is, one can't assume that all people in Twelve Step programs are virtuous. As one member put it, "We're sick people getting better, not bad people getting good."

At the same time, the ever-increasing acceptance of the Twelve Step philosophy, which places a premium on "honesty, openness, and willingness," offers suffering people a place to turn. The AA program (and its copies) urges people to be tolerant and to give to others—in essence, to get out of themselves. This is precisely the kind of "moral jogging"—a way to practice selflessness—that psychologist Martin Seligman, author of *Learned Optimism,* prescribes to combat the depression that comes from "overcommitment to the self and undercommitment to the common good." Unfortunately, as Seligman puts it, "giving to others and spending serious time, money, and effort enhancing the common good does not come naturally to the present generation." ■

Bottles illustrated by Karen Barbour. Photograph by Rik Davis.

LIVING THE FANTASY

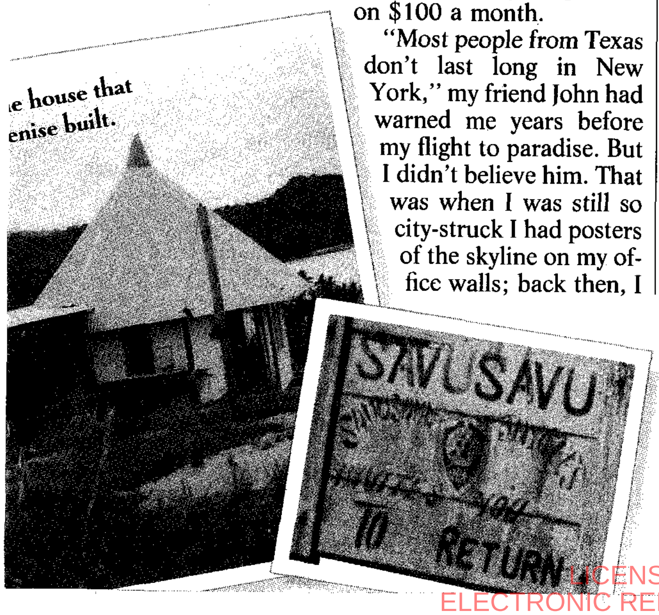
EVER WONDER WHAT IT WOULD BE LIKE TO PACK IN THE CITY AND TAKE OFF FOR THE SOUTH SEAS? **DENISE MELINSKY** TRIED IT

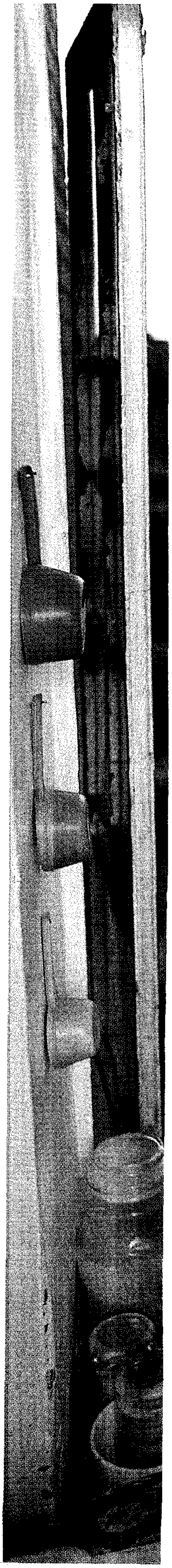
In February 1987, I stepped off a plane at the end of the world. Well, at least as far away from New York as I could get: Savusavu, in the Fiji Islands, 11,720 miles southwest of the World Trade Center. That's where I hoped to spend a couple of years writing a novel, recuperating from reality . . . and dwelling in splendor on $100 a month.

"Most people from Texas don't last long in New York," my friend John had warned me years before my flight to paradise. But I didn't believe him. That was when I was *still* so city-struck I had posters of the skyline on my office walls; back then, I was still walking around the neighborhoods every weekend, dazzled by the energy, the excitement—everything that made this city *not* Amarillo.

After a few years, though, my Gomer Pyle–like wonder wore away, and the disadvantages I used to shrug off as mere nuisances began to stick in my craw like fish bones. The stench of baking urine at the subway entrances. The snow in filthy stacks at curbside. Abrasive people. Random violence. The oppressive feel of the city—all that concrete, hardly any sky, daily encounters with ugliness.

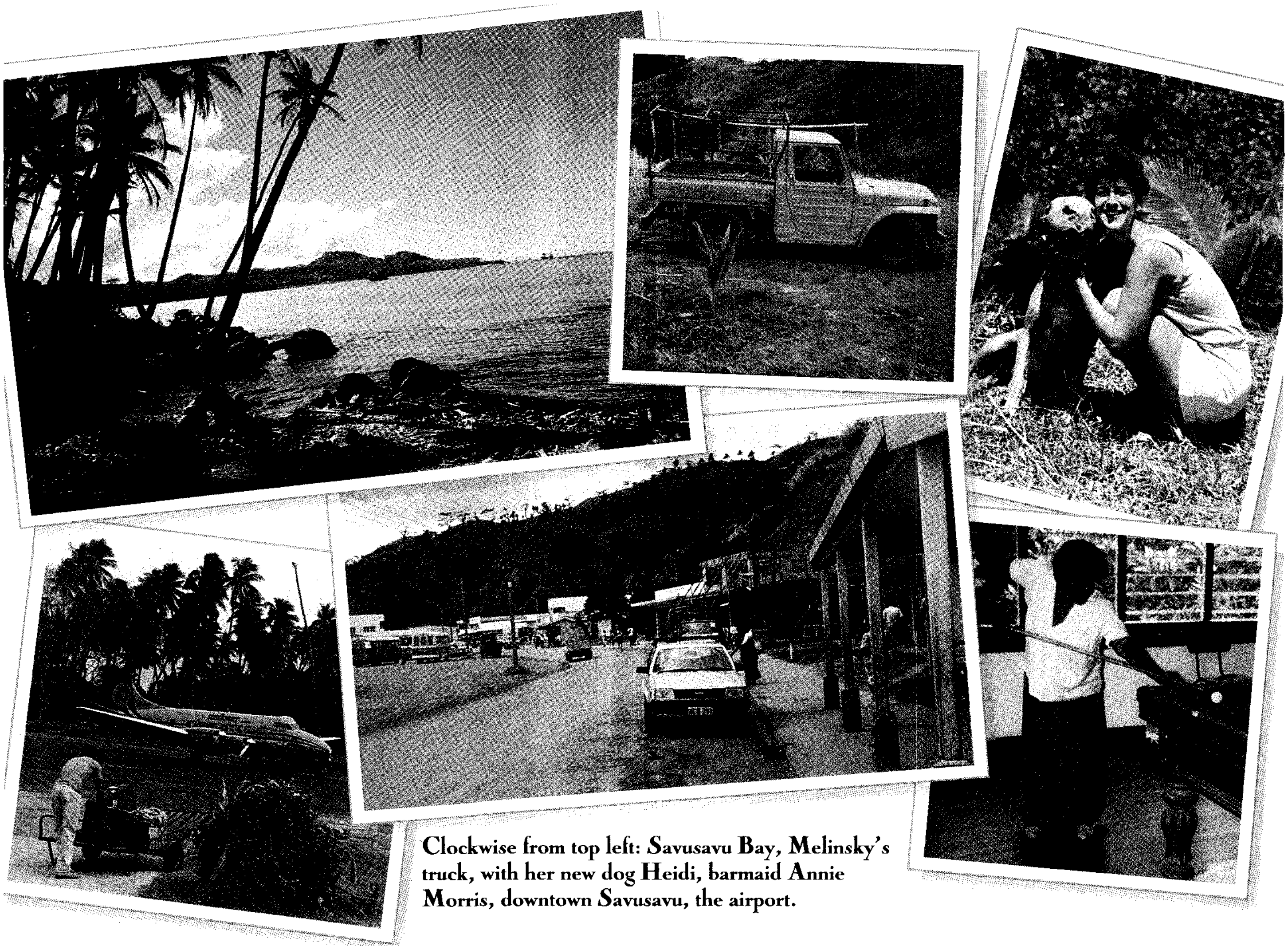
My folks back home in Amarillo, who thought my life was glamorous, had no idea what I *did* day after day. My office was a five-by-seven-foot cubicle on 31st Street and Eighth Avenue, the armpit of New York. My window overlooked a garment-industry sweatshop and the pigeon-dung-littered pavement between two buildings. Every weekday morning, and many weekends, I'd trudge past the bums, the drunks, and the crack-dealers and put in nine or ten hours as chief editor of—here's the glamorous part—*Convenience*





At home in Brooklyn

PHOTOG [illegible]

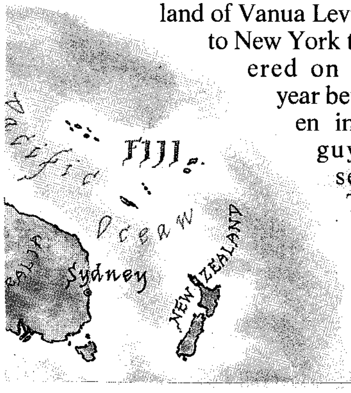


Clockwise from top left: Savusavu Bay, Melinsky's truck, with her new dog Heidi, barmaid Annie Morris, downtown Savusavu, the airport.

Store News. Then I'd take the subway home to my Brooklyn Heights one-bedroom—clutching, on late nights, a Swiss Army knife inside my coat pocket.

I wasn't telling my family that New York exhausted me, that after the first years as a delighted newcomer I'd taken to spending most of my evenings watching television, that I was using my "I Love New York" poster as a dart board, that I hadn't had a date in eighteen months or been to the theater in two seasons. Sleeplessness had ringed my eyes with black; my complexion was the color of death; my stomach churned constantly. I knew I'd turn psycho if I stayed for one more winter or if I wrote one more word about convenience stores.

So I went for it: cashed in what I'd saved, sublet my rent-stabilized apartment, and took off for the perfect town, Savusavu (population 3,090), on the island of Vanua Levu, the antidote to New York that I'd discovered on vacation the year before. I had fallen in love with a guy there who seemed like a Tarzan compared with the men in New York.



FULL OF EXHILARATION, I stepped out of the tiny yellow prop plane into a blast furnace. I didn't stop sweating—profusely—till July. This was not normal sweat. Even when it rained, which it did every summer day, it was impossible to tell the difference between rain-wet and sweat-wet, and Savusavu has no air conditioners. For the first six months, till the end of the Fiji summer, the steamy heat nearly killed me.

But I had no intention of turning tail and running home, even though I discovered, my first day in Savusavu, that my romance was dead; Tarzan turned out to be the local playboy, emphatically uninterested in commitment. However, there were compensations.

Ah, the turf that $100 a month could buy! For that I got a house on a hill, set in ten acres of tropical gardens, five kilometers outside town. Every day I harvested hibiscus, bougainvillea, orchids, and frangipani for my vases, and lemons, mangoes, passion fruit, guavas, pineapples, mandarin oranges, and pawpaw for my table. My nearest neighbor lived almost a kilometer away.

Huge double doors swung out onto a veranda facing the sea. The 180-degree view provided sunrises to my left, sunsets to my right. What can rival a Pacific sunset—the sky first orange, then red, then pink, then soft gray, the colors silhouetting the line of palms at water's edge? And there's never been a full moon like the one that rises over the Koro Sea, its rays so brilliant that the water beneath reflects back a bright silver.

What can match the early-evening sky, when a million stars pop into light, joined gradually by a billion others? And the wonderful solitude, the complete and utter silence, disturbed only by the sound of waves lapping the distant shore, the wind rustling the palms, the faint shrilling of crickets. No walk in Central Park can compete with a stroll at dusk along a deserted Fijian beach.

IF YOU CAN ADAPT QUICKLY TO New York—and I had—you can adapt quickly to paradise. In Brooklyn I'd groaned at the sight of a cockroach. In Fiji I was soon squashing insects between my fingers, slapping them dead on the wall, stepping on them barefoot. At first I'd yelp with disgust, but soon I was shouting gleefully as I mashed. And then the shouting stopped and I just murdered them in blasé silence.

I had plenty of scope for all this squashing, slapping, and crushing: big black paper-chewing beetles, two-inch flying roaches, insects nesting in my computer, tiny ants everywhere, even in the butter I took out of the refrigerator. And the yellow-bellied spiders, as big as my fist, that I shook out of towels, clothes, sheets, and tablecloths (they particularly liked joining me in the shower). Geckos racing the walls and ceiling at night, screeching and snapping at the thousands of moths that circled the lights. (They swallowed the moths while they were still flapping—disgusting, but they provided entertainment on a few dull nights.) Bush rats that ate through tin cans. Millions of yellow wasps that nested in curtain folds, packed so densely that they seemed to pour down the folds like a waterfall. And dozens of other species of insects I never studied in biology that left droppings as calling cards.

The mosquitoes—well, I slept under a net and still woke up with welts. An occasional land crab crawled over my foot, and the pretty black-white-and-yellow mynah birds carried lice. Termites marched through the house every so often. With this crowd, I hardly noticed the cockroaches and flies, but I still felt sick at the sight of rhinoceros beetles, a good four to five inches long and so intrepid that they'd pinch through coconut shells to get their food.

Death became a natural part of my life. I spent many an afternoon tracking the putrid stench of decay; some chicken, dog, rat, or other animal was forever dying and rotting in the nearby bush, and I would be compelled to find it and bury it, to get rid of the suffocating smell.

FOR THE FIRST SIX MONTHS, I WAS ALTERNATELY DESPONDENT, ELATED, PEACEFUL, BORED. "I'M GOING CRAZY," I'D SAY TO MYSELF. "NO, I'M NOT."

In New York, you've got to know what's dangerous: subway concourses, the parks at night, that nut on the bus. In the tropics, you learn to watch out for wild dogs, bush boars, and falling coconuts; how to take firm action with a bush knife; and that a hospital visit can be dangerous.

The first week, I had several run-ins with the resident killer white rooster. He lay in wait, red eyes gleaming, comb readied for battle. The first time I saw him, I kept a bush between us: He'd take a step to my left; I'd dodge to my right. But when I made a run for it, he got me, setting his claws into my backside with a fearsome shriek. Naturally, after that I didn't go near the garden without my knife, and by the end of my second week in Fiji, he had become rooster-in-the-pot.

It took me longer to get the wild female bush dog that plagued the house for months. When she was in heat—more often than I believed possible—the collection of mutts furiously vying for this savage dog's attentions trapped me inside my house. Weed spray, I was told, would poison her instantly. But after gulping it down, she lived on for three torturous days, and four other neighborhood dogs died, too—one of them my own pet, Sparky.

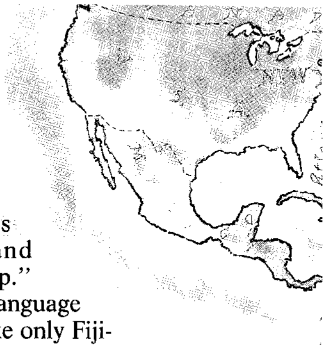
As retribution, a vicious dog bit me on the back of the leg as I walked down a dirt road one afternoon in July. Like most wounds in the tropics, it became septic.

Against my better judgment, I visited Savusavu Hospital and found it depressingly dirty, with bloodstained sheets on the examining table and a faded diploma on the wall indicating that the doctor had finished high school. I was, of course, given the universal treatment, penicillin—the remedy for dog bite, earache, broken arm, or stomach flu—scooped from a huge vat in the hospital dispensary.

I survived that episode and even regained use of the leg, but I never again walked down lonely dirt roads without clutching a cane knife in my hand. (Still, it was rather comforting to know that if any danger lurked, the menace came from the wildlife, not the people.)

AND SO I SETTLED into my solitude. For the first six months, I was alternately despondent, elated, peaceful, bored. "I'm going crazy," I'd say to myself, and respond, "No, I'm not—I've never been saner." After a month, I'd had enough of solitude. One minute I'd find solace in the quiet, the next I'd want to tear my hair out in boredom. Anxiety ate at me: "I should be busy. I should be doing something." I couldn't even plunge deeply into my work; by mid-morning, it was too hot to sit inside and write, and anyway, my computer soon developed a malaise brought on, I suspected, by nesting wasps.

I learned other ways to pass the time, like sitting cross-legged on woven mats with a village tribal chief, drinking mildly narcotic kava (made from the pounded root of a pepper plant) out of carved coconut shells. During my first year as a renter, my only companion was Maria, the village "girl" (she was 42) who came with the house. "Maria will do all the hard things," the white Fijian owners told me. "Just pay her $3 every once in a while. But please don't pay her more than that," they begged. "Rich people from overseas don't understand about village help."



Despite the language barrier (she spoke only Fijian) and my guilt about her disgustingly low wages, we became friends. She would clap in delight, then cry, when I gave her gifts—one way I saw around the owners' salary commitment—and soothed me when she found me upset or out of sorts. In fact, Maria soon became my local medical practitioner. Scrapes, insect bites, headaches, tummy pains: She had remedies for them all—poultices made of leaves or vines, tree bark stewed into teas—and she taught me how to minister to myself.

Maria also showed me how to cook the local food—me, who hadn't even opened the door of my microwave oven at home for months at a time. In Savusavu, cooking was a way to keep busy, so I made a ritual of it. A few mouthfuls of the root crops—taro, for instance, which is like Styrofoam with a million calories—taught me what not to bother with. But I thrived on local ferns from waterfall banks; daruka, an asparaguslike vegetable; lobster, freshwater prawns, walu, tuna just pulled from the water; fruit just plucked from the tree.

After dinner came the night watch—lazing about, staring at the ceiling as the geckos snapped up the moths. For excitement, there was Radio Fiji, at least on those nights I managed to get reception from the main island, Viti Levu. After "Hospital Half-hour" (the announcer sends personalized greetings to those in local hospitals), there'd be music, from Irish jigs to reggae, from hymns to hard rock. Then there was nothing more to do but turn in; as the locals said, "just another bloody day in paradise."

Boy, did I miss television. For someone used to going to bed well past midnight, it's not easy sleeping at eight o'clock, without even so much as a glass of good Scotch to make the eyelids droop. I started writing letters by the score, but it took

Illustrations by Steve Salerno; maps by Oliver Williams.

so long for mail to make a complete circuit that by the time my letters reached friends and they responded, I'd completely forgotten what I'd written them.

In the beginning, I'd spend hours intoxicated by the sight of the blue lagoon below my house. But really, how long can anyone sit and stare at a beach with palm trees on it?

Sometimes the dead silence was stabbed by shouts from one of the "Thompson boys" as they passed my house on their way home. Part native Fijian, part European (a blend of white and black), the four Thompsons—all over 30, all big—"had no brains," I was told. One of them was usually kept tied to a tree outside their house, only a kilometer from mine. But they were harmless.

I WAS THE ONLY AMERICAN LIVING FULL-TIME IN SAVUSAVU. EVERYONE THOUGHT I WAS A MILLIONAIRE—MOTHERS INTRODUCED ME TO THEIR SONS.

In despair at the isolation, I bought a four-wheel-drive Jeep to take me the five miles over pitted roads to Savusavu, one of only two towns on the whole 5,556-square-kilometer island of Vanua Levu. Having wheels changed my life. I took to exploring the island, making friends.

BY MY SECOND YEAR, A different fever took hold of me—a determination to settle in whole hog. And so I started building my own hut, on four acres of land not far from where I had been staying, land I bought for a song. With a heavy heart I bade farewell to Maria and my $100-a-month digs and launched myself into my new project, camping on the site long before it was finished. I soon discovered why many locals considered me lucky to have found my rental house, complete with planted gardens, electricity, running water, even a phone.

It took heavy work with a machete to clear the thick bush on my property, to lay down pipe for water, to collect materials for a hut. I did my laundry by hand—not, like the native women, sitting in the middle of a river but at a big outdoor sink. I learned to use a hammer, a screwdriver, how to tie knots in vines that secure a thatched roof. I learned to garden, using shovels and picks. And with transportation, I was free to escape when I was too bored with my own company.

Before, the locals had thought of me as just a long-standing tourist. Now, with my rough-and-ready Jeep and a hut under construction, I very nearly became a local. Savusavu Town became my playground.

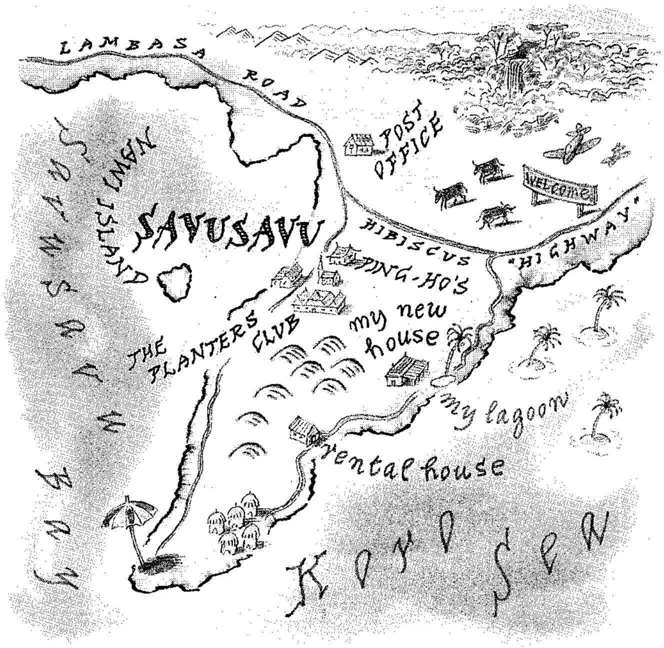
Savusavu hasn't seen a can of fresh paint since it was founded, in the twenties. The locals are a mix of copra-plantation owners, reverently referred to (like anyone with a white ancestor) as Europeans; native Fijians in sulus (wraparound skirts); a whole host of ethnic blends; and Indians in saris. The Indians were shipped to the island in the late 1880s by the British to supplement the work force.

The islands have a British flavor—the queen ruled until 1970—mixed with Hindu culture (brought over by the Indians) and the decidedly more primitive native village culture of the Melanesians. (The Great Council of Chiefs still meets regularly, and their rulings carry much weight.) Cannibalism was stamped out a century ago, or so they say. Parts of Vanua Levu, in the mountainous interior, are rarely explored, so no one knows for sure.

The road in town is paved for about two kilometers as it passes dingy stores: a bakery that produces only white bread; two tailor shops, one of which shares offices with a construction company; a tiny bank; a butcher shop with a renowned cool room (it's the only place on the island with air-conditioning); and an open-air fruit, vegetable, and fish market with a few rundown taxis waiting nearby. Ping-Ho, 85, operates a Chinese restaurant whose décor is almost as old as the owner, and the chop suey is swimming in grease; Dirty Harry's place—I never came to know the restaurant's real name—serves up Indian curries that consist almost entirely of bones.

While I was there, the town got its first hairdresser, a gay Fijian from the main island. Crowds formed around his window for weeks, entranced by the spectacle of a homosexual at work (and the equally fascinating sight of people getting their hair cut). I visited the "salon" for the first and last time in his second week of business. My hair still doesn't look right.

On the town's dressy side is a Morris Hedstrom general store that makes the worst Sloan's look good. The floor is covered with mud; insects not only pace the shelves but are often packaged with the food. On any given day, the store could run out of milk, cheese, or rice. There are three types of hair conditioners (one is made from coconut oil; another is called "Hair Doctor") manufactured in Fiji. Assaulted by sun, wind, and a bad hairdresser, my hair was a fright, and I once begged a rare female American tourist to leave me her tube of hair conditioner.



At the town landmark and sole drinking establishment, the Planters Club, things have changed only slightly since its founding; the old planters still stop by, after shipping off a load of copra, for a few—often too many—bottles of Fiji Bitter, a brew as strong as some hard liquors. And they're as arrogant toward the natives as if this were the raj. On a typical evening, at least one patron is removed feetfirst from the club and carried to a waiting taxi.

My social life eventually blossomed; I received an honorary membership card to the Planters Club. There, in a setting lifted straight from a Somerset Maugham tale, I would sit—usually in the heat of the afternoon—letting the lazy overhead fans do what they could, talking to the barmaid,

Illustration by Oliver Williams.

THE PLANTE
SAVUSAVU
TO RETURN

Clockwise from top left: The Planters Club, neighborhood pets, welcome!, the bay, inside her new house, friends from a nearby village.

the lively, outspoken, but kindhearted Annie Morris, who came to be a good friend.

How polite the townsfolk are, but how dull the talk! I longed for a few minutes a day with somebody who understood cynicism, who knew who the hell Somerset Maugham was. Conversation usually ran from grumbling about how little there was to do to how great it would be to migrate to Australia (or anywhere else). "Well, it's really hot today, eh?" was almost always the opener. The politeness of the mostly male club members diminished with each drink, though, and if I wasn't careful, I had a slobbering, half-drunk man leaning on my breast.

When I was sick of the club—membership was denied most native Fijians, so the crowd was European and part-European—I'd head over to my mechanic's garage, both out of necessity (the roads wreaked havoc on my Jeep) and for the companionship. Singh Lee, the Fijian/Indian/Chinese mechanic, was more full of life, laughter, and good tidings than New Yorkers can even imagine. No spare parts were to be had in Savusavu, but Singh Lee, all 5′3″ of him, would perch over my Jeep's motor, one foot on either side, and fix a problem using baling wire, discarded pieces of metal, even rubber bands. I would sit there for hours as he worked, cracking jokes and talking about nothing. Beer was the only payment he demanded.

I grew healthy and rested—and then the sluggish pace began to irritate me. There's no rush to be anywhere, to do anything. "Come on Sunday" meant come, literally, anytime Sunday. Doing business, the locals were practically comatose. If something isn't ready today, maybe tomorrow or next week; if an appointment is set for two, expect the meeting at five, perhaps not at all; if the phone is to be repaired today, expect it to be out of service until next Monday.

My kind neighbors gossiped mercilessly. A few times, a geologist who occasionally works at the island's gold mine stayed over at my place, and by Monday morning I was the talk of the town. (No running naked down the beach here; the missionaries had done their work well.)

I was a celebrity, the only American living full-time in Savusavu. Everyone thought I was a millionaire—mothers introduced me to their single sons, convinced I must be there to find a husband. People stood in awe of me, and men thought I was breathtakingly beautiful, even without makeup. My self-image improved dramatically. But as beautiful as the men may have found me, I learned quickly that most men marry early in Fiji, and divorce is rare. I found myself, a 35-year-old woman, facing dismal prospects—just the way I did in New York.

I began to miss civilization.

AND SO, IN EARLY JANuary 1990, I came back to the city that, evidently, was still in my blood. My newfound self-confidence let me walk the streets in a sort of daze of innocence, even making eye contact with the people I passed. Zooming cars, rushing pedestrians, concrete and steel skyscrapers, the lights, the action—it was exciting.

I gorged on pizza, bagels, Häagen-Dazs, chocolate, microwave popcorn, and more ice cream. I became a raging consumer again. I met friends in chic bars to discuss movies and social trends I had missed.

Yet after a few months of joyful reacquaintance with the city, I found myself once again in an emotional maelstrom, pulled down by the sight of the homeless—there are none in Fiji—feeling happy one minute, despondent the next. I quit looking at passersby—too many eyes had a psychotic glint. After the initial "welcome back" get-togethers, my friends promised to fit me into their busy schedules after flipping through inch-thick desk calendars. The rudeness, the scorn for others, the waste that symbolizes New York made me sick again, and I had constant diarrhea from anxiety and a gluttonous diet.

I was out of practice at hustling for free-lance writing assignments; I did it, but it quickly made me miserable—again. Within months, my life in New York turned into what it had been before: work, making money, watching TV at night.

USA TODAY
The Doors

Outside her midtown office.

I lasted seven months before fleeing back to my hut, to the life I had constructed for myself in Savusavu. Five months after that, in January 1991, I came back to New York again, needing another jolt of civilization and money. But I'm already plotting my next trip back to Fiji.

Pretty ridiculous, I know, to have business cards that read "New York and Savusavu," but there it is. I expect this hopscotching between worlds will go on till the end of my life.

I've learned some hard lessons. For starters, there is no such thing as paradise, and escape from reality is impossible. Gradually, I got a grip on Savusavu, just as I'd gotten a grip on New York. In Fiji, the sea really is as blue as the view on those postcards, but it's teeming with sharks, not to mention deadly currents and dangerous reefs. The jungle is brutal, like the city—just in different ways. In Savusavu, the heavens can be startlingly cobalt—but they are just as likely to be an ominous black, the wind bending the palms to the ground, the sea a roiling quagmire of bleakness.

My opinion of the locals in Fiji has never wavered: They truly are models of goodness. I came to respect their way of life: each man, woman, and child doing some basic task—digging root crops in the bush, fishing, helping to build or repair huts—caring for one another in a spirit of community that is totally absent in New York. The people don't have much, but what they do have, they share, and I was continually put to shame by the generosity, the politeness, and honesty of the people around me.

In a few Fijians, though, I glimpsed a darker side. I saw native boys torturing a cow by slicing its Achilles tendon. Fights were commonplace, and so was heavy drinking. Village chiefs are losing subjects to the towns, not unlike the influx of small-town Americans into New York. The government is striving to keep intact the village culture, but the pull of the city exists nevertheless.

A disgruntled native New Yorker once told me the city is a social experiment that failed, and Savusavu makes it clearer than ever what's wrong with this metropolis. Over there, I have the pleasure of knowing everyone in town, of having each person wave to me as I pass; of chatting with the bank manager and having the clerk chase me down the street because he gave me $10 less than he should have; of bringing cookies to my neighbors as a small repayment for their ceaseless efforts in helping me build my hut.

IN SAVUSAVU, I MAY crave anonymity, but I don't miss the indifference of New Yorkers (in Fiji, "It's none of my business" and "I don't want to get involved" are totally meaningless). In Savusavu, I become healthy, tan, relaxed, then reach a point where I think I'll scream if I see another table loaded with fish, fruit, and tapioca. I start to miss cheesecake and bagels and Diet Slice and people to talk calories with and reading the *Times* on Sunday mornings.

My hut is cute, unpretentious, and quiet. Not another soul in sight, not a beggar or policeman; no ghetto blasters, no tap-dancing neighbors. Just silence—and sometimes it, too, becomes unbearable. More often than not, the damn electricity is off (coconut trees are forever falling over the electrical lines); the septic tank gets clogged: the bush has to be continually cut back. I start to miss my urbane apartment, which, like any good New Yorker, I will never, ever surrender. But back in New York, I soon become claustrophobic, scurrying between hermetically sealed apartments and offices, where fluorescent lights cast that sickly pallor on everything, descending into underground tombs to elbow my way into packed subway cars.

> **A NEW YORKER ONCE TOLD ME**
> THE CITY IS A FAILED SOCIAL EXPERIMENT,
> **AND SAVUSAVU MAKES IT CLEAR**
> WHAT'S WRONG WITH THIS METROPOLIS.

In Savusavu, the smell of decay occasionally permeates the air, but at least *I'm* not decaying. I forget the passing of time, but eventually I realize that it is passing, and I get anxious about using my time wisely. I can't make much money in Savusavu, and money, wherever one is, means survival. And so, in my mind, New York becomes like some huge Citibank outlet: I may not want to go inside, but sometimes, I just have to, to make a big withdrawal.

New York has a lure of its own, stimulating me to return even after I think I've turned my back on it once and for all. I'm resigned to this love-hate relationship. There's no moral to all this; four and a half years ago, when I got off that plane, I doomed myself to a life in limbo, forever suspended between two worlds. I've learned that those who attempt to escape New York often find themselves on some paradisiacal island, begging a woman for her hair conditioner and cursing Ping-Ho because he doesn't deliver. ■

Photograph by Peter Freed.

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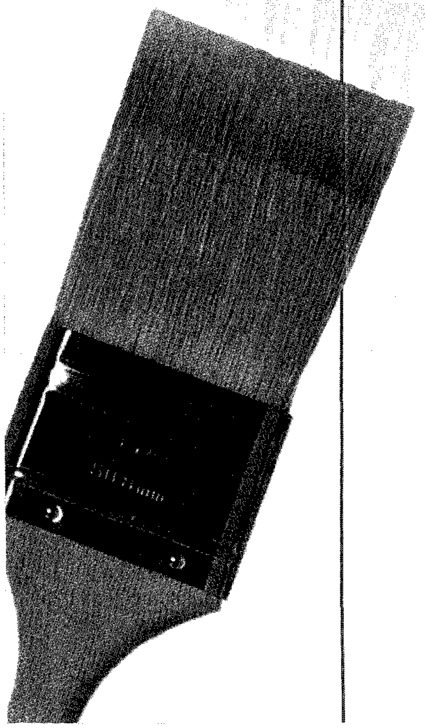

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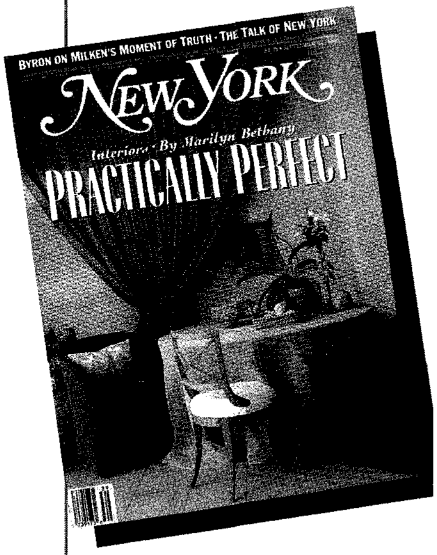
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BEST BETS

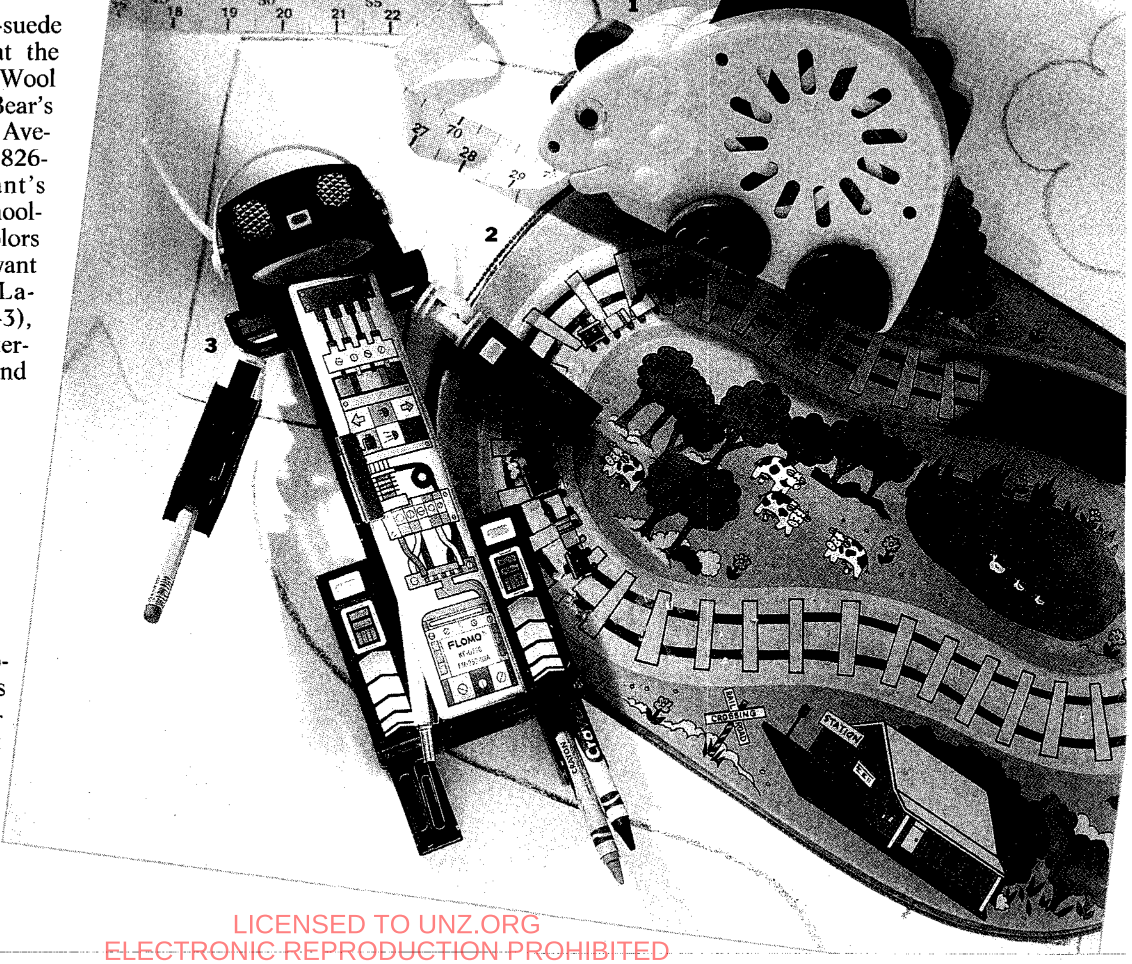
School days: backpacks, pencil boxes (pencils, too), and, of course, new shoes.

By Corky Pollan

Opposite, clockwise from top left: **1 & 2** Boys' tie moccasins are $66, and suede slip-ons for girls are $70 at Little Eric (1331 Third Avenue, near 76th Street, 288-8987; and 590 Columbus Avenue, at 89th Street; 769-1610). **3** Plastic-and-vinyl alarm-clock watch is $30 at Alphabets (115 Avenue A, near St. Marks Place; 475-7250). **4** Dana Kasarsky's wool beret is $38 at the Museum of American Folk Art (Two Lincoln Square; 496-2966). **5** Hearthside Handworks cotton sweater is $100 at Barneys New York. **6** "Yellow pad" watch with crocodile band (also available in red) is $25 at Gitano & Company (50 West 34th Street; 594-1818). **7** Bookplates are $3.95 at the Cooper-Hewitt Museum Shop (2 East 91st Street; 860-6878). **8** Set of twelve Elika calendar pencils are $15.95 at Dot Zero (165 Fifth Avenue, at 22nd Street; 533-8322). **9** Wooden beads are $1 each at E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 861-2544).

1
NAME
ADDRESS
PHONE #

Above: **1** Canvas-and-suede backpack is $39.50 at the Gap (all locations). **2** Wool hat is $36.95 at A Bear's Place (789 Lexington Avenue, near 61st Street; 826-6465). **3** Tony Bryant's canvas-and-leather schoolbag comes in ten colors and is $45 at Tony Bryant Designs, Inc. (339 Lafayette Street; 254-5743), and Shoofly (465 Amsterdam Avenue, near 82nd Street; 580-4390).



Right: **1 & 2** Dinosaur tape measure is $12, and Water Frolics place mat is $5 at E.A.T. Gifts. **3** Robot pencil box is $12.95 at A Bear's Place.

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Movies/David Denby

THE TWO FACES OF KENNETH

"...Branagh doesn't have a sufficient command of film style or the right actors to make *Dead Again* a complete success..."

THE IRISH ACTOR-DIRECTOR KENNETH BRANAGH, now 30, made a brilliant and audacious debut a couple of years ago with his charged version of *Henry V.* His second film as director, **Dead Again,** a supernatural thriller, is, I suppose, just as audacious, but it's more lovable than brilliant.

The movie is a homage to the deliriously convoluted "psychological" thrillers of 45 years ago. A distraught and wordless woman (Emma Thompson) turns up in Los Angeles. She is that staple of "haunted" melodrama an amnesiac. Hypnosis brings her out of it: What she remembers is a past life as a concert pianist married to a famous émigré conductor—the very same conductor who was tried and convicted for murdering his wife (yes, a concert pianist) back in 1948. Is the amnesiac a reincarnated version of that earlier lady? And is the sweet-natured L.A. private eye (Branagh) who takes care of her a reincarnated version of the old devil husband, a jealous, tormented sort with a Mephistophelian goatee? Branagh plays both male roles and Ms. Thompson (who is married to Branagh) both of the women. Eerie suspicions gather in the crevices of the plot. Will he murder her again—or will she, taking revenge, murder *him*? The oddly polite but opportunistic hypnotist (Derek Jacobi) who "regresses" them both, and who uses his powers in hilarious ways to advance his antiques business, offers many dire warnings. The cultivated Jacobi more than fills Claude Rains's shoes.

To our relief, Branagh and Scott Frank, who wrote the screenplay, are not simply trying to scare us. Instead, they want to give us that old-fashioned premonitory thrill—the familiar warm tingle along the back of the neck, the sweaty palms, the shortened breath. "Uncanny" events unfold before our eyes, and the final sequences, which contain the solution to the old murder, do work up quite a tingle. I admire Branagh's respect for the audience's emotions, his commitment to the civilized rules of such sturdy old thrillers as the British classic *Dead of Night.* But I don't think he has sufficient command of film style, or the right actors, to bring off his boldly old-fashioned experiment with complete success.

Dead Again is arranged in hybrid form. The scenes set in present-day Los Angeles are shot and played in rather matter-of-fact naturalistic style. The detective, Mike Church, is an ordinary guy with a big heart, and ordinary, I'm afraid, is the word for Branagh's performance. Without his armor, he's rather slight, and without Henry's fierceness, he's a lightweight screen presence—sincere but almost puppyish. The material from the forties, on the other hand, has been shot in an affectionately swank, glossy pastiche of big-studio style from that period. But forties kitsch, it turns out, has its own kind of decadent authority (Hector Babenco couldn't match it in his lame parodistic sequences from *Kiss of the Spider Woman*). Working in black-and-white, Branagh and his cinematographer, Matthew Leonetti, fail to reproduce the forties lighting in all its gloriously melodramatic chiaroscuro. The episodes look cheesy and underdone, and both Branagh and Thompson are wrong for the kind of preposterously grandiose roles once played by James Mason and Ann Todd or Robert Taylor and Joan Crawford. The likable Branagh doesn't have the egotistic, romantic presence for the "tormented" conductor, and Thompson doesn't have the intoxicating Hollywood glamour for her forties great lady. Thompson is a serious, talented, funny woman, but she's probably too honest an actress for florid kitsch. Worst of all: Neither in the past nor in the present-day sequences do Branagh and Thompson strike sparks as lovers (perhaps they like each other too much).

OUT OF THE PAST: *Branagh as a forties conductor and a modern-day gumshoe; with Thompson.*

A nonsensical plot like this one needs something—more jokes, a darker, richer sense of fatality—to cover its many indiscretions and absurdities. Robin Williams (unbilled), as a sort of defrocked psychiatrist, helps in his few scenes, but most of *Dead Again* is flimsy and half-baked. The movie is fun, but now that Branagh has given us a tingle, he has to master the rest.

IT'S THE SUMMER OF 1945, THE WAR IS over, and the Allies have pushed the Nazis out of France. In a small town that was heavily bombed during the war, the Communists who played a role in the Resistance have taken over and are making trouble for citizens who collaborated with the Germans (i.e., almost everyone).

Photographs: left, Andrew Cooper; right, Peter Sorel.

Shamefaced men keep their eyes lowered in the cafés and streets. Fear loiters everywhere and also a new hypocrisy: Those who kept quiet or actively collaborated are trying to whitewash their own behavior or lay the blame on others. Finger-pointing has become a method of survival.

In this country, we have never suffered foreign occupation; we have no experience of collaboration and resistance, and some of the emotions in **Uranus**—the despair, the cynicism, the self-disgust—are so complicated and baroque that they are almost indecipherable. The movie is expressive only in fits and starts. Claude Berri has cast some of the greatest male actors in the French cinema, including Gérard Depardieu, Philippe Noiret, and Michel Galabru, and they all take off in arialike flights of anguish. High-strung and rhetorical, *Uranus* is filled with political sentiments that don't make a lot of sense, but you can enjoy the fervent theatrical pitch of the dialogue.

The family of Monsieur Archambaud (Jean-Pierre Marielle), an engineer, has been forced to take in a Communist organizer (Michel Blanc) and *his* family, as well as a widowed schoolteacher, Watrin (Philippe Noiret). Archambaud kept his head down during the war, just getting by. Watrin, we gather, was no hero, either, but having survived a nighmarish experience in a bombing raid, he has passed from a mood of complete negation to one of complete acceptance. All of life now seems wondrous to him; he flies on butterfly wings, serenading the air and sky, refusing to judge other men, preferring to see the good in them or the comical side of their bad behavior. "The concentration camps were just a prank," he says.

Noiret delivers these blissful epiphanies with a surge of emotion, but what he says is mainly fatuous. Berri certainly didn't intend it that way—Watrin is supposed to be the one man in town completely free of hypocrisy. Watrin won't even judge the fugitive, Maxime Loin, whom Archambaud hides in the crowded apartment. A writer for French Fascist newspapers, Loin supported the Nazis because they were the only way, he imagined, of preventing a Communist takeover of France. Loin (Gérard Desarthe) has burning eyes and long, unkempt hair—he could be a nineteenth-century poet—but he's formal and unapologetic in manner, dignified as a saint. How we are supposed to respond to him? It's a mystery. By making him so fine a figure, Berri appears to be showing off the extraordinary quality of his tolerance. On the basis of this movie, one might easily come to the conclusion that "hypocrisy" is a crime beneath contempt but "sincere" support of Nazism is a mere pardonable lapse in a man of character.

I've never been a fan of Berri's. He's gone back and forth between the frivolously cynical (*Marry Me, Marry Me; Le Sex Shop*) and the ponderously humanistic (*The Two of Us, Jean de Florette*), and he's rarely hit a fresh or poetic note. To be fair, most of the intellectual confusion in *Uranus* is probably derived from its source, a 1948 novel by Marcel Aymé, the distinguished writer who hobnobbed with Fascists and contributed to an anti-Semitic newspaper during the war and was famously outraged, in the postwar years, by the purge of collaborators. Aymé defended his friend Robert Brasillach, a Fascist editor who was executed. In the movie, Watrin accepts the Nazi supporter Loin because he, Watrin, is capable of separating the man from his views. Anything less, we are meant to understand, is petty-minded and prosecutorial. The villain of the film is not Loin but a hysterically righteous Communist functionary, played by the pale, pop-eyed Fabrice Luchini in a fine sweat of life-denying fervor.

Berri, following Aymé, assumes that it's normal to bow one's head before overwhelming force. I'm sure this is true, but in *Uranus* the absence of any genuine wartime heroism—a man or woman who was neither accommodating nor hypocritical—allows this attitude of relaxed acceptance to fall into complacence. Second, nonresistance is not the same thing as active collaboration, which the movie also accepts. Finally, the notion that someone can have deplorable political opinions but still be a good human being is great as long as we know what kind of opinions we mean. Professor Leonard Jeffries of the City University of New York may be a hell of a guy, but his notorious speech at a state-sponsored arts festival in July, which I have read in its entirety, is ludicrous anti-Semitic rant. Jeffries's supporters have claimed that his remarks about Jews in Hollywood and so on were taken out of context, but it turns out that the "context" (Jewish villains, Jewish conspiracies everywhere) is itself obsessionally anti-Semitic (as well as generally loony). By the end of the speech, I no longer cared whether Jeffries was a fine fellow.

As for *Uranus*, when it leaves aside moral issues it makes a lot more sense. Gérard Depardieu's performance as Leopold, the alcoholic café owner, is a wonder. Leopold, a noisy clod who ran some modest black-market activities during the war, has heard Watrin teach Racine to high-school students, and he's fallen in love with poetry, including his *own* poetry. The huge Depardieu runs about, drunkenly snatching doggerel from the air, going weak in the knees as he counts the metrical "feet" in such lines as "Pack your bags and get the kids." Thrown in prison, Depardieu wants liquor so badly that he spits out water as an affront to his nature. His riotous thirst is so much more humane than any of the confusing humanistic ideals in the movie that I wish Berri would leave politics alone. ▬

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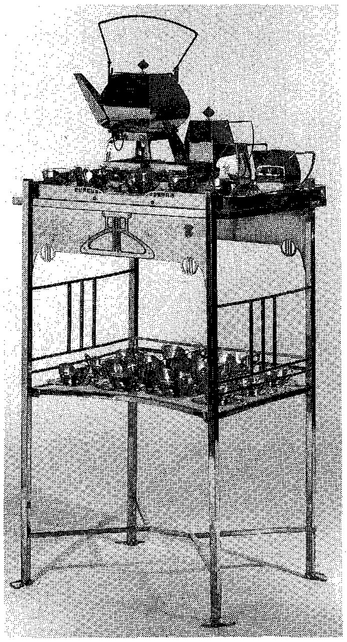

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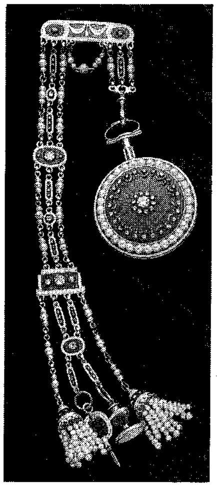

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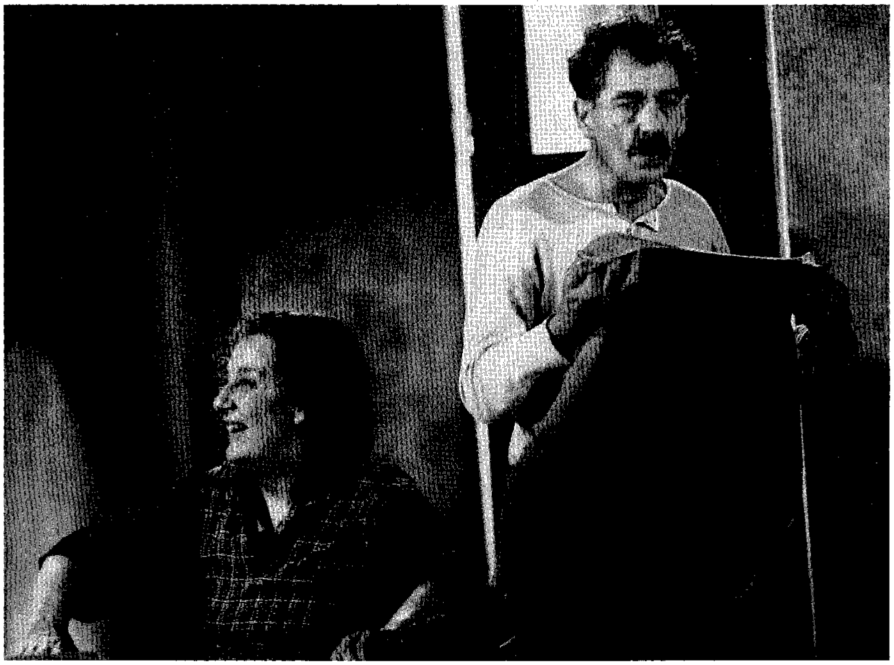
LONDON, PART II

"...The impressive *Black Snow* makes mincemeat of the Method. *Napoli Milionaria* is a grand mounting of a grayish play..."

THE MOST IMPRESSIVE SHOW I CAUGHT AT the Royal National Theatre (as it is now called) was at the Cottesloe, the smallest of its three houses. It was Keith Dewhurst's dramatization of Mikhail Bulgakov's unfinished novel **Black Snow** (1936), a satire on Soviet theater and censorship, and more particularly on the Moscow Art Theater and Konstantin Stanislavski, based on Bulgakov's unhappy experiences with all of the above. Although the specific woes he depicts are those connected with his play *Molière,* withdrawn after seven performances in 1936, Bulgakov placed the action in 1925, when the USSR was as yet less rigorously regimented and when *The Days of the Turbins,* adapted by Bulgakov from another of his novels, made his reputation.

The play's autobiographical hero, the writer Sergei Leontovich Maksudov, is the lodestar of every misfortune that can befall a person imprudent enough to set himself up as a playwright. These misadventures are mildly amusing, but they become uproarious once he falls into the clutches of Ivan Vassilevich, who is none other than Stanislavski. This character emerges as one of the most redoubtably comic figures in Russian literature, worthy of Gogol, Sologub, Babel, and Nabokov; that he is a poison-pen drawing from life makes him all the funnier. But this hypochondriac, narcissist, megalomaniac, fussbudget, and charlatan *extraordinaire* needs an interpreter as maliciously witty as his creator, and in Robin Bailey he finds an incarnator of genius. His Vassilevich has, for instance, a nervous tic of a mini-cough—is it a clearing of the throat or a threat confounding his hapless interlocutors?—that will live forever in my chuckling memory.

When this master mystifier stops a rehearsal and proceeds to demonstrate how to play a rather humdrum sequence, his absurdity reaches heroic dimensions. And as if this weren't hilarious enough, consider the discussion presided over by Ivan Vassilevich about whether Maksudov's opus, entitled *Black Snow,* should be put on. These two scenes, what with the tiniest roles played to devastating perfection, are quite possibly the best send-up ever of theater at its self-serving worst. Ron Cook is delectably befuddled as an exasperated yet stalwart Maksudov; Karl Johnson does handsomely by that thoroughly corrupt and cynical thespian Bombardov.



NAPOLI MILIONARIA: *Antonia Pemberton and Ian McKellen in Eduardo de Filippo's play.*

What *Black Snow* accomplishes magisterially is making mincemeat of the Method; would that Lee Strasberg could have seen this production. Failing that, every American who has ever reveled in or suffered from Method acting—which means almost all American actors, directors, and drama coaches, and all American theatergoers—ought to ingest this RNT offering. Even the ideologues who might resent the play would find it hard to resist; others watching it, buttressed by Bailey's capital performance, might experience the theatrical equivalent of the recent exultation Soviet citizens were vouchsafed in the streets of a newly unshackled Moscow. William Gaskill's directorial ingenuity almost overcomes the hazards of arena staging, and Annie Smart's simple device of a movable proscenium arch and canny use of an inner stage do wonders for quick shifts in locales.

ANOTHER PLAY AT THE COTTESLOE IS A MUCH less happy affair: Christopher Hampton's recollections of his childhood in Alexandria, where his father was employed as an engineer, and where young Chris fell under the spell of one of those faithful retainers more frequent in fiction than in reality. In this case it is Ibrahim, a colorful philosopher, bigamist, alcoholic, and scalawag. The period that provides the exciting background is that between the Egyptian Revolution of 1952 under Nasser and the Suez Crisis of 1956. For all this, **White Chameleon** is so slight that a few feathers blown onto it might crush it to death.

There are some arty devices. Christopher (the grown-up Hampton) and his father are played by the same actor; a boy plays the young Chris. The action hops around in time and place (Chris attends various schools in Egypt and England), and there is additional, not unsymbolic doubling of characters. The whole thing has a determinedly literary flavor, as of emotion pumped up in tranquillity. And however grand the background events—perhaps even because of all that offstage grandeur—what happens onstage seems too literally kiddie stuff. The most engaging scene is the initial one, in which ten-year-old Chris teaches the Egyptian swimming team and its coach their own national anthem, which Chris has committed to memory without comprehension from going to the movies, where it is always an opening sing-along,

Photograph by John Haynes.

but which the swimmers, too busy working out, have not had time to learn. Now Chris is queried about the meaning of an imperfectly rendered passage of this "liberation hymn," as the anthem is to be called. Here Chris, coach, and swimmers remain equally high and dry.

After this high-comedy beginning, the rest of *White Chameleon* keeps treading deep water. And although Richard Eyre has directed effectively, and Saeed Jaffrey (Ibrahim) and Nadim Sawalha (Coach) perform pungently, others—like Tim Wilkinson (Christopher and Father) and David Birkin (Chris)—merely make do.

IN THE NATIONAL'S MIDDLE-SIZE THEATER, the Lyttelton, there is **Napoli Milionaria,** the 1945 social satire by Eduardo de Filippo, the beloved humorist of Naples. One can guess what impact his play must have had in Italy just after the liberation. It shows how a typical, opportunistic family of impoverished Neapolitans wangled their way to riches by wartime black marketeering (Act One), and how all their wealth did not bring automatic happiness (Act Two). This was theatrical journalism at its swiftest and most biting. But staged editorials, even the best, aren't art.

Peter Tinniswood's new English version departs from the old de Filippo adaptations in which Laurence Olivier, Joan Plowright, Frank Finlay & Co. camped around with fake opera buffa accents. For Ian McKellen and his fellows, the lingo has become Liverpudlian, though everything else remains Neapolitan. A cute idea: Liverpool to London may indeed sound like Naples to Rome, but the audiovisual double exposure at the Lyttelton is more than a little disorienting.

The first act is moderately funny, especially in the scene where Sir Ian, as a latter-day Gianni Schicchi, gets to play possum; but Act Two turns moralistic and preachy. The production, though, is a triumph for Clare Higgins, who gives an epochal performance as a black-marketeering matriarch; for Richard Eyre, whose direction exudes insight and panache; and for Anthony Ward, whose set cannily solves the problem of how to fit a small proletarian living room onto a vast, palatial stage, and how to make it disintegrate scarily during a most convincing air raid. McKellen's work is, as usual, savvy but formulaic; others provide more vividly etched vignettes. *Napoli Milionaria* is a grand mounting of a grayish play.

DRAMATIC HITS ARE ALMOST AS SCARCE IN London as here; foremost among them is Brian Friel's award-winning **Dancing at Lughnasa** (pronounced rather like "lunacy"). It now has a new, somewhat less Hibernian cast, since most of the original Irish actors are getting ready for the transfer to Broadway. So I shall not say much here, beyond that Friel continues to mine his specialty of *not* being another Yeats, O'Casey, or Synge but an Irish Chekhov, he himself having adapted the plays of the great Russian for the Irish theater.

If Friel does not add much to his repertoire here, he nevertheless provides Joe Vanek with a chance to design an entrancing set (stirringly lit by Trevor Dawson), and several fine performers with an opportunity to strut their wares. The play concerns five unmarried sisters in the impoverished rural Ireland of 1936 as they barely make ends meet. One of them, Chris, has an illegitimate son; another, Maggie, is the caustic family wit; Rose, the youngest, is a retardate. These are the roles most movingly enacted by the present London cast: Julia Dearden is a tangily sardonic yet not unfeminine Roz Russellish Maggie; Siobhan McCarthy is a strikingly beautiful Chris who expertly balances lyrical fragility with sober resolve; and Veronica Quilligan turns Rose into a full-fledged person whose impairment makes her, if anything, more human. The only weak link in the cast is Glyn Olwen, as an old uncle, a priest whom years in Africa have turned, in his dotage, into a heathen—a part in which, formerly, Alec McCowen is said to have excelled.

AT THE WORTHY, GALLANTLY EXPERIMENTAL little fringe theater the Bush, I saw an extremely engaging albeit ultimately unfulfilling play, **Dead Sheep,** by the gifted young author Catherine Johnson. A pious hypocrite of a dwarf who runs a halfway house and a mountain guide who may have been a special-attack trooper, but who certainly is a smart-ass and a womanizer, lead three working-class women up a Welsh mountain (and just possibly down the garden path) on what the dwarf considers a spiritual as well as physical holiday. One woman is a wisecracking, chain-smoking ex-alkie whose children have been taken away from her; another is a former pop singer and reformed drug addict, goody-goody on the outside but randy inside; the third, who inadvertently killed her husband with an overdose of crack, is now prey to mutism and abulia.

Five such people can barely be trusted together at a base camp, and certainly not on a precarious mountaintop. Spending the night in two cramped tents brings out the verbal and sexual worst in them, which is pretty funny; up on the peak, however, things go from hilarious to horrific. Back at the base camp, more baseness surfaces. The play cannot sustain its about-face into tragedy, but, well staged by Mike Bradwell with an able, sexy cast in Geoff Rose's astute décor, *Dead Sheep* was worth a trip to the aptly named Shepherd's Bush. Incidentally, it was a female passport officer at Gatwick Airport who called my attention to this play. I cannot recall a passport checker at Kennedy showing such theatrical acumen. ■

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Books/Rhoda Koenig

THE DIVINE MISS B.

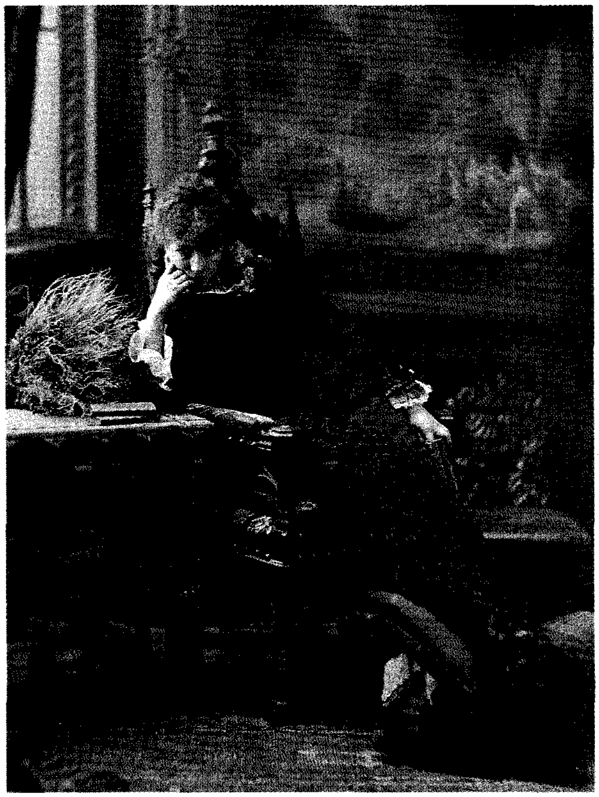
"...On the whole, Gold and Fizdale have produced an intelligent and balanced account of Bernhardt's richly dramatic career..."

The Divine Sarah: A Life of Sarah Bernhardt, *by Arthur Gold and Robert Fizdale. Alfred A. Knopf; 356 pages; $30.*

THE WOMAN WHOSE NAME MEANS "ACtress" as much as Shylock means "moneylender" or Romeo means "lover," Sarah Bernhardt fascinates us nearly a century after anyone saw her give a good performance. (She carried on acting—for several years with a wooden leg—until she was 78.) Robert Fizdale and the late Arthur Gold make some attempt to convey the effect she created onstage, but for the most part they sensibly confine themselves to portraying Bernhardt as a heroine of a French novel (which, several times, she was—including Proust's). At times, their unabashed romantic sympathy leads to writing that is less novel-like than novelettish ("Now the thunder of Krupp's cannons could be heard as the Prussians encircled the French capital in a deadly embrace"), and at times their partisanship makes them lose their detachment (an attack by George Sand provokes half a page of indignation at Sand's low morals). On the whole, though, they have produced an intelligent and balanced account of this richly dramatic career.

Among the many ironies of Bernhardt's life was that this symbol and treasure of a virulently anti-Semitic nation was a Jew. Bernhardt espoused Catholicism, but she never forgot her ancestry—as if, of course, the Gentiles would let her. She was ridiculed for having a Jewish nose and Jewish greed and, when she appeared in a play that criticized the Spanish Inquisition, was stoned by pro-Inquisition types who shouted, "Kill the Jewess!"

Bernhardt's parentage set her apart in another way as well; her mother was a prostitute, albeit a successful one with a salon that included Rossini and Dumas *père*. Not that her daughter saw much of it: From her earliest years, she was lodged with nurses and relatives and boarding schools. Once, desperate to be with her mother, she threw herself out of a window. The result was a broken arm, a shattered kneecap, and two years with a mother who made it clear she was a nuisance. When Bernhardt left school, though, her mother had a use for her. Middle-aged now, she would extract more money from her elderly lovers by letting them fondle Sarah. When her mother insisted she follow her profession, Sarah, rebelling, insisted she would become a nun. One of her mother's patrons, the Duc de Morny, suggested a compromise: Why not go on the stage? Sarah wasn't keen, but then, she had never been to the theater, so Dumas took her. An evening with the Greek gods left her drenched in tears and fired with the ambition to take her place with the stars of the Comédie Française.



STAR OF STAGE AND SCENE: *Sarah Bernhardt.*

After two years of training, Bernhardt did join that company, but the stage door was practically a revolving one. Not only did Bernhardt slap an aged grande dame who had insulted her sister, she did it in the middle of the theater's annual tribute to Molière. Pitched out on her own, Bernhardt made her fall from grace a triumph, performing in secondary theaters but receiving more acclaim than anyone at the paralytically august company—which, ten years later, gratefully welcomed her back.

In the last 30 years of the nineteenth century, the great Racine roles were hers, as well as the flamboyant heroines of Sardou and, supremely, the part of Marguerite Gautier in *La Dame aux Camélias*, the exquisitely romantic play that echoed Bernhardt's own less-than-romantic childhood. "Only a beautiful, worldly woman," wrote a French theater critic, "born and bred in Paris, only a master at transforming prose into poetry could combine restraint, feverish gaiety, and a tragic yearning for love with the infinite cynicism and careless insolence that was the product of a courtesan's life."

Offstage, Bernhardt's own story was not unlike a courtesan's, and her personality a mixture of abandon and calculation. The latter would come into play with women, such as the star of a gala whom Bernhardt told that her lover had met with an accident so she could step into her role. With men she was far more vulnerable. At nineteen, she fell in love with the Prince de Ligne, by whom she had her only child; hearing that he had made her pregnant, he replied, "My dear girl,... you must realise that if you sit on a pile of thorns, you can never know which one pricked you," and bade her good evening. A weakness for muscular, classically handsome types led her to marry a morphine addict who sent her the bills for his mistresses' jewelry and, at 66, to take a 27-year-old co-star and lover who looked like a Greek statue and acted like one. Her encounters with Victor Hugo and the Prince of Wales were a barter of celebrity, sex as mutual back-scratching. Throwing as much passion into her private as her theatrical seductions, Bernhardt confessed to a lover, "I am constantly in search of new sensations, new emotions. That is how I shall be until my life is worn away. I am just as unsatisfied the morning after, as I am the night before. My frail body is exhausted by the act of love. Never is it the love I dream of."

Photograph by Nadar/Arch. Phot. Paris/S.P.A.D.E.M.

If Bernhardt devoured herself and others with her incessant need for emotion, she could also rise to the heights of self-abnegating gallantry. During the First World War, when she was over 70, the one-legged Bernhardt, in a tiger-skin coat and a sedan chair, toured the front, performing for the soldiers. An actress in her company described how she was carried onstage before an audience of 3,000 farm boys who had expected a film and didn't know who she was. Then Bernhardt began to recite. "Her every word was vibrant, delivered in a pounding rhythm that mounted like a charge into battle. Her speeches evoked those heroic figures who plant flags on conquered soil. With her final cry '*Aux armes,*' the band attacked *La Marseillaise* and three thousand young Frenchmen rose to their feet to cheer," hailing a tiger's heart wrapped in a woman's hide.

Los Angeles: Capital of the Third World, *by David Rieff. Simon & Schuster; 270 pages; $20.*

WHEN DAVID RIEFF SET OUT FOR LOS ANGELES, his friends, he complains, bombarded him with jokes on the ignorance and mindless optimism of its citizens. "They were not speaking of a real place at all." Yet it's not long before Rieff is coming to the same sort of conclusion, albeit expressed in a flossier way than his friends' one-liners. "More a religion, really, than a place fixed in time and space," he calls the city. "The bad news had an anecdotal, ephemeral quality, while the good news always seemed to signal a prophecy fulfilled."

Rieff is concerned mainly with the numbers of Asian and Hispanic immigrants, many of them illegal and most of them invisible. Latin American children, for instance, make up more than half the enrollment in the city school system, expected to be completely nonwhite shortly after 2000. And yet, though there is a maid in nearly every white middle-class kitchen, white Los Angeles behaves as if these people didn't exist, preferring to think of itself as the edge of the fashionable, prosperous "Pacific Rim" rather than the corner of an increasingly volatile and straitened America, even if that means "learning to eat sushi" (in other words, not just sushi).

Rieff has some interesting perceptions and nuggets of history (including L.A.'s early claim that it was "a new Eden for the Saxon homemaker"). But these are buried in a repetitious, often trivial book that stays far too close to the self-obsessed world it deplores. By the end, for all his early indignation, Rieff is calling L.A. "a region where verbal precision had never been a quality that many people had prized." On the plane back, he tries "to fix this last impression of space and emptiness. . . . [T]his whole period of time seemed almost ungraspable." Or, in other words: Oh wow.

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Art/Kay Larson

THE NAKED TRUTH?

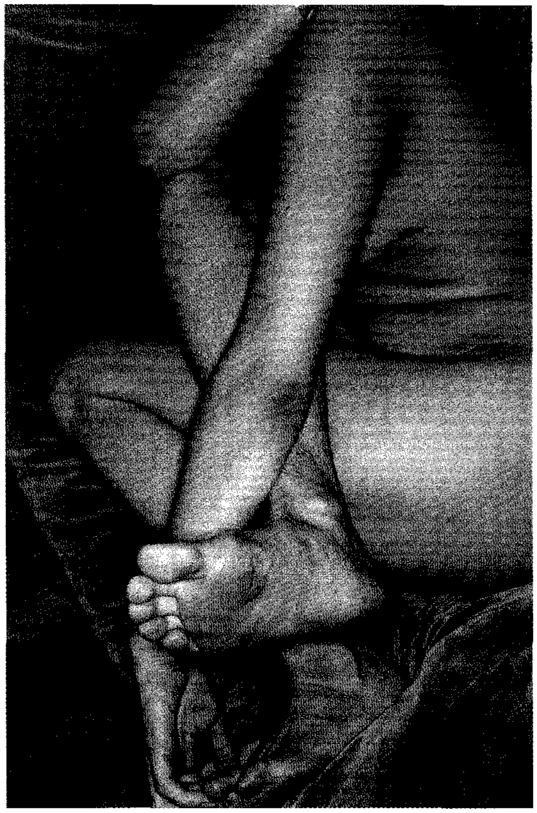
"... Lee Friedlander's 'advance' is to sexualize the Weston nude, to strip it of its erotic indifference—his strategy is disturbing ..."

"Lee Friedlander: Nudes," TUCKED DIScreetly into the photography galleries at the Museum of Modern Art, feels and looks like an afterthought. It's the last show put on by John Szarkowski in the final stages of his retirement as director of the Department of Photography. The subject—naked women—has occupied Friedlander intermittently for more than thirteen years while his primary camerawork was aimed elsewhere and while he collected a MacArthur fellowship. His biography is studded with successes, to which his nude photographs are just a coda. I concede this work is art, by a master. But I resent it, and for all the "wrong" reasons.

"Nudes" pushes the tradition of the aestheticized female body into regions left unexplored by its prime modernist exemplar, Edward Weston. In Weston's classicized, dispassionate photographs, female anatomy is manipulated into a formal symphony of curves, on the same existential plane as peppers and seashells (his other subjects). Weston's woman is a creature beyond the carnal, her physicality sublimated to the picture's scheme.

Friedlander's "advance" is to sexualize the Weston nude, to strip it of its erotic indifference. He does it with hair: pubic, armpit, leg, and arm. And with poses: extreme camera angles, balletic feats that expose genitalia, and in rare cases a face, attached to a body almost in afterthought. Handsome young women, visited at home by the photographer, stretch listlessly across their own beds, sink into velvet couches, flop like seals on the floor. You could call the nudes formally risky: They are "modern" in their willingness to take on daring positions. They are the work of a cameramaster. But his strategy is disturbing.

Friedlander has not idealized his models; the prints are frankly curious and adulatory. Into Weston's sanctified formula they insert an extra dose of realism—presented in blunt, show-all anatomy lessons. (The rather decorous picture on this page is the only one that could be published in a general-interest magazine.) By retaining Weston's chilly reserve but adding a degree of pubic voyeurism, they come to share some characteristics with pornography. But only some. If anything, they are too rough to be commercially titillating. Bob Guccione—according to the afterword by Ingrid Sischy in the eponymous book published by Pantheon—has professed his disgust at the hair on Friedlander's women. On the contrary, I would say that the hair—the recognition of the reality of women's bodies—is Friedlander's best bit, the most honest use of his camera tool.



NO SHOW: *One of the Friedlander photos.*

Hair sets off fascinating social alarms. Its presence brings Friedlander into the politicized terrain of the naked body, circa 1990. It also allows him to say something new on the exhausted topic of the nude—which has almost always been hairless, in art and photography. Even the medieval Eve usually managed little more than a few stringy, thin strands on her scalp—certainly nothing below. Cabanel, painting that epitome of French Salon taste, *The Birth of Venus,* sent the goddess to the depilator before she mounted her wave. The hairless woman is a generic body making itself available to male fantasies of sex and worship. A woman who keeps her hair is harder to deify. Hair is a reminder of both her flesh-and-blood corporeality and her individuality.

On the other hand, I've discovered that formalist photography and pornography share a trait: Each jettisons the woman's personality in order to convert her body into an object. Friedlander's flash stares at each splayed-out woman, but she does not return the gaze. The photographer has refused to allow her a persona—to such a degree that you will have trouble finding the shots of a black-haired, unglamorized, bored-looking Madonna.

What galls me most, I suppose, is the implication that women in the audience are being asked to look on these semaphores of bared female body parts with the glacial indifference affected (so unconvincingly) by the men. Virtually from the beginning of modern feminist consciousness, women have questioned the "right" of men to turn them into passive fodder for male desires. If we thought we'd won the argument, we had better think again. The tradition of nude portraiture is hardly as neutral as Szarkowski and Friedlander appear to regard it. It is clothed instead in sex-role assumptions. If you don't believe me, turn the gender problem inside out: Imagine that the bared genitals and twisted limbs are male. You are presented with a crotch shot of hairy masculine anatomy. What's your reaction? Are these images still "art"?

Yes, they can be art, and they can also be disturbing. Sometimes they are disturbing *because* they're art, and sometimes it's the other way around. Robert Mapplethorpe's images of naked men are upsetting, especially the ones in which the photographer's voyeurism is even more intimate and more aroused than Friedlander's. Mapplethorpe gets his positive value from the passions he declares so forcefully and his revolutionary willingness to confront the antiseptic classical

Photograph by Lee Friedlander, courtesy of the Museum of Modern Art.

stereotypes of "permissible" male nudes—to bring the sexual content of the nude tradition out of the closet. By contrast, Friedlander's tangled-up women contort themselves within "acceptable" canons, including the modernist one that rewards earthy realism (of the Manet variety) and presents it as an antidote to artiness.

All aesthetic judgment contains a moral dimension, and beware of the people who won't admit it. In my personal sphere, Mapplethorpe's work is an advance: It forcibly broadens the social limits of sexuality and sexual imagery, and it courageously addresses a particularly bitter and hateful sort of prejudice. Friedlander's work is a retreat: It relies on a moribund tradition (of the nude in Western art) that limits women, converts them to objects, reinforces their historic passivity, and sexualizes them for the delectation of men. Its formal adventurousness carries a seed of bad faith. Szarkowski's support of this show, in addition, speaks to me of his political insensitivity to women, and of his isolation from recent advances in aesthetic consciousness—his willful perpetration of outmoded formalism at a time when its weakness is evident in all realms.

But what do you do about difficult art? (It stings most when it hits a sore spot.) Aesthetic anger is like aesthetic delight—it is an *experience* and should be allowed to live out its life span. The moralists who would shut down museums can't comprehend that aesthetic anger has a right to exist and that artists have a right to provoke it. To release themselves from their discomfort, they would eliminate the experience entirely.

Precisely *because* every aesthetic decision contains a moral one, no single moral opinion has a claim of primacy. Beware of any authoritative voice that pretends its own position is strictly "aesthetic," strictly "quality." There is always a buried moral assumption. Those who screech the loudest about quality are exactly those who attempt to perpetrate their covert moral agendas at everyone else's expense, by masking their absolutism in unassailable hierarchies of taste. Formalism is the last refuge of the autocrat.

The genuine artist offers us a view inside a private moral universe that is valuable because it is not our own. Sometimes the view is close to intolerable. Competing ideas of what's tolerable will struggle for dominance, and in every era, some will win. The losers—in the nineties, they include women and children, nonwhites and non-Republicans—will feel shunted aside and will agitate to be heard. But tables turn. Szarkowski retires; someone with a younger voice emerges. Only those who want to silence others are truly dangerous. (11 West 53rd Street; through October 8.) ■

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THE DAY OF THE LUCAS

PEOPLE DON'T GO TO **Cafe Lucas** (1307 Third Avenue, near 75th Street; 744-4978) for the food, although they could. The pasta called rigati Bobo is rich and spicy (lots of scallions, lots of cream), and the cold roast chicken as satisfying a meal as you could want on a summer's day.

They go because owner Sam Attius is very handsome and his restaurant very European (every fifteen minutes, someone comes in and kisses someone else on both cheeks).

You, however, want lunch. Start with that cold roast chicken, cooked in an herby chicken stock and piled on crisp, ungritty spinach ($8.95). It's accompanied by endive and tomato, in a vinaigrette so thick it's almost mayonnaise, but that's what this otherwise unadorned chicken needs. To stretch the meal, add bread. Most of the new pasta-and-pizza restaurants make their own these days, but Cafe Lucas's is better: dense, warm, and yeasty. The butter is imported from Italy (as the menu notes a dozen too many times), but you're less likely to notice what the bread is served with than what it's served in: campy plastic baskets. These and other retro artifacts (billiard-ball coat hooks, vinyl swivel stools) are meant to recall an American coffee shop circa 1963—right now, the latest rage in Paris. But in this respect, the foreign-born owner has failed. Except for the screaming-red COCKTAIL LOUNGE sign (and who knows where he trucked *that* piece in from), Cafe Lucas looks exactly like what it is—a European's version of an American coffee shop—and is therefore a much more charming room.

Back to lunch, which should include pizza. The six varieties (about $8) are directly from the south of France: light, crisp, and attractively coiffed with asparagus, zucchini, mushrooms, even leeks. The pizza Poulidor is especially popular: nutty whole-wheat crust topped with zucchini, asparagus, and only the merest hint of cheese ($8.25). It and other entrées are named by the owner, about whom they give biographical clues. Poulidor is the French bicyclist; Mogador, a city; and Lutecia, undoubtedly a woman from somebody's past.

What's authentic at Cafe Lucas is what works best, and since Attius is from Morocco, you're safe with anything from there—especially the chicken couscous ($9.25). The tuna niçoise would be perfect except for the tomatoes, which matter so much and in this dish are so poor—mealy and pale (at last, a genuine coffee-shop touch).

COFFEE-SHOP CHIC: *Cafe Lucas owner Sam Attius.*

Pastas vary in quality, though most are politically correct: no ham, very little cream, and only enough olive oil to sauté other healthful things. The taglierini Vespa (named after the motorbike?) has so many vegetables—snow peas, peppers, and artichoke, in a light and garlicky oil—it really ought to be in the salad class, but it works well as a pasta too ($8.95). Less correct but more delicious: rigati Bobo, a steaming bowl of chicken, mushrooms, and scallions in a mildly spicy cream ($8.75). The penne Siciliana (tomatoes, basil, and cheese, $6.95) is unexciting, and the pasta in the rigati quattro formaggio ($8.75) is beyond al dente; it's undercooked.

Desserts are only ordinary. Better excuses to linger are the cappuccino (extra frothy, doubly strong) and the St. Amour (at $26 a bottle, the most expensive wine on the list). Whether you'll want to depends on what else you have to do. The owner is from Casablanca, but Cafe Lucas has no piano, no Rick, and, instead of expatriates, just a lot of investment bankers out of a job.

Cafe Lucas is open daily from noon to midnight (brunch, Saturdays and Sundays noon to 4 P.M.); the bar is open till 1 A.M. V (with a $25 minimum).

Photograph by Charlie Samuels.

SALES & BARGAINS

BY LEONORE FLEISCHER

RUGGED INDIVIDUALISTS

SOME OF THE RUGS ON SALE HERE ARE CUStom-designed and one-of-a-kind, such as a handmade beige wool dhurrie with fish-motif border, 10 ft. by 14 ft., was $3,500, now $840; Chinese floral needlepoint, 6 ft. by 9 ft., was $2,430, now $1,080; Aubusson needlepoint, was $2,430 for 6 ft. by 9 ft. and $4,860 for 9 ft. by 12 ft., now $1,188 and $2,376 respectively; Portuguese needlepoint with cabbage roses on black background, 6 ft. by 9 ft., was $2,700, now $810. Wool dhurrie rugs of all sizes—geometric and floral—are discounted, including dhurries, 9 ft. by 12 ft., were $1,300–$1,800, now $299. Hand-painted sisal rugs, 6 ft. by 9 ft., were $1,200 for geometric pattern, $1,600 for floral, now $600 and $700 respectively; cotton rag rugs, 2 ft. by 3 ft., were $60, now $20; petit-point 12-in.-sq. pillows, were $150–$350, now $65–$150. A.E., M.C., V., checks accepted; all sales final; delivery additional. *The Raj Carpet Collection, 789 Lexington Ave., near 61st St., second floor (371-8833); Mon.–Fri. 10 a.m.–6 p.m.; Thurs. till 8 p.m.; Sat. noon–5 p.m.; through 9/30.*

ANIMAL MAGNETISM

ONE- AND FEW-OF-A-KIND SAMPLES OF MARY Meyer stuffed animals are at wholesale at this showroom, and include a large white polar bear with red stocking cap, retail $65, here $32.50; very large brown bear (30 in. high when seated), retail $200, here $100; Lambeau lamb, retail $30, here $15. Also, posters are at wholesale (some suitable for a child's room), here $1–$3; Christmas books and Advent calendars are half-price, as is a wide variety of greeting cards, retail $1–$2, here half-price. Cash only; all sales final. *Larry Winderbaum, Inc., 230 Fifth Ave., near 27th St., room 1607 (481-1588); Wed.–Thurs. 10 a.m.–4 p.m.; 9/4–5.*

CEILING GROOVY

LEE'S STUDIO HAS FAMOUS-BRAND AMERIcan-made ceiling and portable fans on sale at 2 locations. For example, Vornado #280 AVS black portable automatically self-regulating fan with lifetime guarantee, list $140, now $119; smaller version in gray with manual regulation and a 5-year guarantee, list $79, now $65; Hunter ceiling fans include Hunter Original with lifetime guarantee, 52-in. span in black or white, list $225, now $189.95; 42 in. in white only, list $189, now $149.95; brass models and light kits available at discount; Hunter Summer Breeze 52-in. ceiling fan with a 5-year guarantee in white only, list $129, now $110.95; ceiling-fan installation available only in Manhattan, at $85 an hour, which usually covers the installation of 1 or 2 fans. M.C., V., checks accepted; all sales final. *Lee's Studio, 1755 Broadway, at 56th St. (581-4400); 1069 Third Ave., at 63rd St. (371-1122); Mon.–Sat. 10 a.m.–6:30 p.m.; Sun. noon–5:30 p.m. beginning 9/10; while stock lasts.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

PLATE'S RETREAT

SIXTEEN PATTERNS OF DINNERWARE AND giftware by Elite French Limoges are 65 percent off retail here. These prices are for 5-piece place settings and 40-piece sets (service for 8) respectively; Leticia Sèvres relief pattern, retail $130 and $1,040, here $45.50 and $364; Paradis Paris nineteenth-century floral, retail $150 and $1,200, here $52.50 and $420; Belle Époque Valençay with gold rim, retail $230 and $1,840, here $80.50 and $644; lots of Elite Limoges giftware, including a round vase in the Paradis Paris pattern, retail $130, here $45; also signed and numbered limited-edition floral serigraphs by John Zak, framed in simple silver- or gold-tone metal frames, retail $495 framed, here $125; also unframed, retail $400, here $60. Checks accepted; no credit cards; all sales final. *Globemark Enterprises, Inc., 230 Fifth Ave., near 27th St., Suite 1803 (725-3488); Tues.–Fri. 8:30 a.m.–6 p.m.; Sat. 10 a.m.–5 p.m.; Sun. noon–4 p.m.; 9/3–8.*

HOPI CHEST

NEW AND ANTIQUE JEWELRY IS ON SALE here, including American Indian jewelry, which is 40–60 percent off. Many one-of-a-kind pieces from the Hopi, Navajo, Zuni, and Santo Domingo tribes, made of heavy sterling silver with hand-set turquoise, jet, mother-of-pearl, and coral, include a turn-of-the-century Zuni necklace with channel design of turquoise and coral, was $1,800, now $1,080; turn-of-the-century Zuni concha belt with ten conchas set with hand-set turquoises, was $3,600, now $2,240; antique Hopi sterling-silver bracelet with intricate hand-carved design, was $600, now $360. Antique jewelry from Tibet, India, Nepal, and Africa is 50 percent off, including heavy coral-and-silver necklace from Tibet, was $800, now $400; matching bracelet, was $420, now $210. Exclusive contemporary designs of sterling-silver and such semiprecious stones as jet, onyx, malachite, tiger's eye, carnelian, and jasper, are now 50 percent off, including handmade sterling-silver-and-malachite earrings, were $120, now $60. A.E., M.C., V., checks accepted; exchanges possible. *Saity Jewelry, Trump Tower, Level 5, 725 Fifth Ave., near 56th St. (308-6570); Mon.–Sat. 10 a.m.–6 p.m.; through 9/7.*

LIGHT 'N' LIVELY

SLAG-GLASS LAMPS WITH CURVED SHAPE and metal bases, c. 1910, are reduced here by up to 40 percent off. For example, a 12-panel lamp with a double row of panels, was $1,250, now $750; lamp with lighted shade and lighted base, was $1,100, now $800; slag-and-ruby-glass lamp on urn-shaped base, was $995, now $700. Other antiques here are 20 percent off, including an 88-in.-high walnut-and-walnut-burl Eastlake armoire with beveled glass, was $2,900, now $2,320; 60-in. wide oak roll-top desk with bowed drawers, was $6,500, now $5,200; Renaissance Victorian drop-center marble-topped dresser of walnut and walnut burl, was $3,800, now $3,040; matching pair of stick-and-ball fretwork room dividers, were $450, now $360. A.E., M.C., V., checks accepted; all sales final; delivery additional. *Bird Dog Antiques, 394 Atlantic Ave., Brooklyn (718-875-7027); Mon.–Fri. 9 a.m.–4 p.m.; Sat. and Sun. noon–5 p.m.; while stock lasts.*

PHOTO SYNTHESIS

MANY PHOTO FRAMES ARE DISCOUNTED HERE (including sterling-silver frames, now at least 10 percent off). Handmade frames of tinted, leaded glass in Art Nouveau style, were $56–$65, now $38–$44; white trellis floral frames, were $14-$33, now $7–$16.50; Charpente's hand-painted Winnie the Pooh frame, was $30, now $20; selected Batoff leather albums and frames, were $22–$59, now half-price; Comoys *faux*-scrimshaw frames, were $28–$36.50, now $18.60–$24. Custom framing is also 10 percent off through 9/30. Burns magnetic-page jumbo photo albums, now one third off, including a 30-page album, was $21, now $14. A.E., M.C., V., checks accepted; all sales final. *Johnson's Frame Center, 1079 Lexington Ave., at 76th St. (628-2182); Mon.–Fri. 9:30 a.m.–6 p.m. and Sat. 10 a.m.–5:30 p.m.; while stock lasts.* ▬

A Complete Entertainment Guide for Seven Days Beginning

SEPTEMBER 4

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—*Swan Lake - The Zone*. #2—9/4: *Strait-Jacket* (1964); *Shanks* (1974). 9/5: *Twilight of the Cockroaches* (1987); *The Naked Jungle* (1954). 9/6: *The Giant Gila Monster* (1959); *The Killer Shrews* (1959); *Teenagers From Outer Space* (1959). 9/7: *Akira* (1989). 9/8: *The Quatermass Xperiment* (1956); *Quatermass II* (1957); *Quatermass and the Pit* (1968). 9/9–10: *Nosferatu* (1922); *Aelita: Queen of Mars* (1924). #3—*Paris is Burning.*

2. **ESSEX—Grand St. at Essex St.** (982-4455). *Child's Play 3.*

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Slacker*. #2—"The 23rd International Tournee of Animation." (See Museums, Societies, Etc., below for details.) #3—*Angel at My Table*. #4—*La Femme Nikita*. #5—*Trust*. #6—*City Slickers*. Opening 9/6: *Sex, Drugs, Rock & Roll.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Harley Davidson and the Marlboro Man*. #2—*Double Impact.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Jungle Fever.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Barton Fink*. #2—*Barton Fink*. #3—*Terminator 2.*

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 9/4: *Blazing Saddles* (1974); *Silent Movie* (1976). 9/5: *Kiss Me Deadly* (1955); *The Big Knife* (1955). 9/6–7: *A Streetcar Named Desire* (1951); *The Long Hot Summer* (1958). 9/8: *Animal Crackers* (1930); *Duck Soup* (1933). 9/9: *The Night is My Future* (1947); *The Devil's Wanton* (1949).

9. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Boyz N the Hood*. #2—*Dead Again*. #3—*The Pope Must Die*. #4—*Thelma & Louise*. #5—*Defenseless*. #6—*Boyz N the Hood*. #7—*Dead Again.*

10. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*True Identity; One Hand Don't Clap*. #2—*Straight Out of Brooklyn*. #3—*Everybody's Fine; 101 Dalmations*. #4—*The Doctor; Doc Hollywood*. Opening 9/6: *Where*. #5—*Naked Tango; The Miracle*. Opening 9/6: *Blood & Concrete.*

11. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). "Festival of Animation 1991." (See Museums, Societies, Etc., below for details.)

12. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Child's Play 3*. #2—*Hot Shots!*

13. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Eating.*

14. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*My Father's Glory*. #2—*Truly, Madly, Deeply*. #3—*The Dark Backward*. #4—*Madonna: Truth or Dare.*

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Robin Hood: Prince of Thieves*. #2—*Terminator 2*. #3—*Harley Davidson and the Marlboro Man*. #4—*Regarding Henry*. #5—*Terminator 2*. #6—*The Naked Gun 2½.*

19. **NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Pure Luck*. #2—*Defenseless*. #3—*Double Impact*. #4—*The Commitments*. #5—*The Commitments*. #6—*Hot Shots!* #7—*Dead Again*. #8—*Boyz N the Hood*. #9—*Doc Hollywood.*

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Child's Play 3*. #2—*Child's Play 3*. #3—*True Identity.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Doctor.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Child's Play 3.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Harley Davidson and the Marlboro Man*. #2—*Regarding Henry*. #3—*Dead Again.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Hot Shots!*

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*True Identity*. #2—*101 Dalmations; Thelma & Louise*. #3—*Doc Hollywood*. #4—*Boyz N the Hood.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Double Impact.* #2—*Child's Play 3.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Dead Again.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Defenseless.* #2—*Terminator 2.* #3—*Hot Shots!* #4—*Point Break; Bingo.* #5—*Boyz N the Hood.* #6—*Robin Hood: Prince of Thieves.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *True Identity.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Harley Davidson and the Marlboro Man.* **EMBASSY 3—***Body Parts.* **EMBASSY 4—***Jungle Fever; Do the Right Thing.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Doc Hollywood.* #2—*Straight Out of Brooklyn.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Regarding Henry.* #2—*Child's Play 3.* #3—*Thelma & Louise.* #4—*City Slickers; The Naked Gun 2½.* #5—*Tatie Danielle.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Pope Must Die.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Commitments.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *La Femme Nikita.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink.* #2—*Barton Fink.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*True Identity.* #2—*Doc Hollywood.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Naked Gun 2½.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Pastime.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 9/1–7: *The Wild Child/ L'Enfant Sauvage* (1969); *Small Change/L'Argent de Poche* (1976). 9/8–9: *Ginger and Fred* (1986); *The Night of the Shooting Stars* (1982).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Hot Shots!*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *City Slickers.* Opening 9/6: *Sex, Drugs, Rock & Roll.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *My Mother's Castle.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Pure Luck.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Double Impact.* #2—*Child's Play 3.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Defenseless.* **CORONET—***Barton Fink.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Robin Hood: Prince of Thieves.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Doctor.* **CINEMA II—***The Naked Tango.* **CINEMA THIRD AVE.—***101 Dalmations; The Miracle.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Regarding Henry.* #2—*Terminator 2.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Commitments.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Dead Again.* #2—*Harley Davidson and the Marlboro Man.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Story of Boys and Girls.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Pope Must Die.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Dead Again.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*True Identity.* #2—*Boyz N the Hood.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Child's Play 3.* #2—*Hot Shots!*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Doctor.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *The Commitments.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Uranus.* #2—*Europa, Europa.* #3—*Paris is Burning.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Hot Shots!*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Terminator 2.* #2—*Dead Again.* #3—*Doc Hollywood.* #4—*The Pope Must Die.* #5—*Harley Davidson and the Marlboro Man.* #6—*Robin Hood: Prince of Thieves.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Defenseless.* #2—*Child's Play 3.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Double Impact; Boyz N the Hood.* #2—*True Identity.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Hot Shots!* #2—*Child's Play 3.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 9/13: "The Last Westerns." 9/4: *Bad Company* (1972). 9/5: *Ulzana's Raid* (1972). 9/6: *High Plains Drifter* (1973). 9/7, 10: *The Last Movie* (1971). 9/7, 11: *Kid Blue* (1973). 9/8: *McCabe and Mrs. Miller* (1971); *Pat Garrett and Billy the Kid* (1973).

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3; children $2.50. Daily at 10:30, 11:30, 1:30, 3:30, and 4:30: *Beavers;* at 12:30 and 2:30: *Grand Canyon: The Hidden Secrets.* Both films will also be shown as double features on Fri. & Sat. at 6 and 7:30.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 9/6–8: Essential Cinema: "Films of Georges Melies (1899–1912)" 9/6,8: "Marie Menken Program #1 (1955–1963)." 9/7–8: Essential Cinema: "The Films of Louis and Auguste Lumiere (1896–1905)" 9/7–8: "Jonas Mekas: Diaries, Notes, and Sketches (1964–69)." 9/9–15: "The Fifth Annual New York Lesbian and Gay Experimental Film Festival." 9/9: *Together Alone*, dir. P.J. Castellaneta. 9/10: *Coal Miner's Granddaughter,* dir. Cecilia Dougherty. 9/10: New York premieres by Joe Westmoreland, Allison Burns, Zoe Leonard, Carl Michael George and others.

FESTIVAL LATINO—425 Lafayette St. (598-7155). $7.50. See listings at The Public Theatre.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 9/10: *Zoot Suit*, dir. Luiz Valdez; *Every Day is a Beautiful Day* (1989), dir. J. Miguel Artera.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 9/3: "Fact/Fiction." New approaches to the documentary genre using videos. Through 10/1: "Junction and Journey: Trains and Film." 9/5: *Oh, Mr. Porter* (1937). 9/5, 7: *Przypadek/Blind by Accident* (1982). 9/6, 8: *Tengoku to Jigoku/High and Low* (1963). 9/6, 8: *Akai Satsui/Intentions of Murder* (1964). 9/7: *Soshun/Early Spring* (1956). 9/9: *Sullivan's Travels* (1941). 9/9, 10: *No Man of Her Own* (1950). 9/10: *Matewan* (1987). 9/5–11/12: "Consumer Tools: Personal Visions." A collection of diaristic videotapes made with ordinary consumer videotapes, including the works of George Kuchar and Sadie Benning.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 9/5: *Freaks* (1932), dir. Tod Browning; *Rehearsals for Extinct Anatomies,* dir. the Brothers Quay. 9/6–9: *Sparticus* (1960), dir. Stanley Kubrick. 9/10–11: *Jimi Hendrix at the Isle of Wight* (1990), dir. Murray Lerner.

NEW YORK LESBIAN AND GAY EXPERIMENTAL FILM FESTIVAL—Anthology Film Archives, 32 Second Ave. at 2nd St. See Anthology Film Archives, above, for more information.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 9/5: "Festival Latino." 8/27–9/5: *Short Films, Documentaries & Animations*: A competition of works produced by filmmakers from Latin America, the Caribbean, the United States, and Europe. *Feature Films in Competition*: A wide array of voices indicative of the extensive range of films being produced by Latinos. *Works From the Three Worlds Films and Video School*: A 90-minute program of works produced by the students from the Three Worlds Film and Video School in Cuba. Call 598-7155 for more information. 9/6–19: *La Dolce Vita* (1960), dir. Frederico Fellini; *New Jack City* (1991), dir. Mario Van Peebles.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. Through 9/7: "Visions From South of the Border: Films From the Caribbean, Central, and South America" 9/7: *Memories of Underdevelopment* (1968), dir. Tomás Gutiérrez.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Child's Play 3.* #2—*Double Impact; Terminator 2.* #3—*True Identity.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Pure Luck.* #2—*Double Impact.* #3—*Hot Shots!* #4—*Harley Davidson and the Marlboro Man.* #5—*Terminator 2.* #6—*Dead Again.* #7—*True Identity.* #8—*Child's Play 3.* #9—*Boyz N the Hood; Defenseless.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Child's Play 3.* #2—*Robin Hood.* #3—*Hot Shots!* #4—*Bingo; Terminator 2.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Child's Play 3; The Naked Gun 2½.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Dead Again.* #2—*Double Impact.* #3—*Terminator 2; True Identity.* #4—*Child's Play 3.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Bingo; Child's Play 3.* #2—*Double Impact.* #3—*Terminator 2.* #4—*Hot Shots!* #5—*Dead Again.* #6—*Child's Play 3.* #7—*Boyz N the Hood; Pure Luck.* #8—*101 Dalmations; Harley Davidson and the Marlboro Man.* #9—*True Identity.* #10—*Defenseless.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Hot Shots!* #2—*101 Dalmations; Child's Play 3.* #3—*Boyz N the Hood.* #4—*Harley Davidson and the Marlboro Man.* #5—*Terminator 2.* #6—*True Identity.* #7—*Dead Again.* #8—*Pure Luck.* #9—*Body Parts.* #10—*Mobsters.* #11—*Defenseless.* #12—*Double Impact.* #13—*Child's Play 3.* #14—*Bingo; The Naked Gun 2½.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Double Impact.* #2—*Dead Again.* #3—*The Doctor.* #4—*Body Parts; 101 Dalmations.* #5—*Hot Shots!* #6—

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NEW YORK MAGAZINE

Pure Luck. #7—Doc Hollywood. #8—Regarding Henry. #9—City Slickers.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Robin Hood: Prince of Thieves.* #2—*Dead Again.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*True Identity.* #2—*Child's Play 3; Bingo.* #3—*Robin Hood: Prince of Thieves; Defenseless.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Europa, Europa; Bingo.* #2—*The Doctor.* #3—*Defenseless.* #4—*101 Dalmations; The Commitments.* #5—*Hot Shots!*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Double Impact.* #2—*Child's Play 3.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Child's Play 3.* #2—*Terminator 2.* #3—*True Identity.* #4—*Defenseless.* #5—*Harley Davidson and the Marlboro Man.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Child's Play 3.* #2—*Child's Play 3.* #3—*Boyz N the Hood; Double Impact.* #4—*True Identity.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Doc Hollywood.* #2—*Harley Davidson and the Marlboro Man.* #3—*Child's Play 3; Pure Luck.* #4—*Child's Play 3; True Identity.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Terminator 2.* #2—*Defenseless.* #3—*Double Impact.* #4—*Hot Shots!* #5—*Dead Again.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Doctor.* #2—*Dead Again.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Bingo.* #2—*Harley Davidson and the Marlboro Man.* #3—*Dead Again.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Terminator 2.* #2—*Child's Play 3.* #3—*Hot Shots!* #4—*Defenseless.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Terminator 2.* #2—*Boyz N the Hood.* #3—*Child's Play 3.* #4—*101 Dalmations; Double Impact.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Terminator 2.* #2—*The Commitments.* #3—*The Commitments.* #4—*Hot Shots!* #5—*Dead Again.* #6—*Defenseless.* #7—*The Doctor.* #8—*Pure Luck.* #9—*Regarding Henry; Robin Hood: Prince of Thieves.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Robin Hood: Prince of Thieves.* #2—*Harley Davidson and the Marlboro Man.* #3—*True Identity.* #4—*Double Impact.* #5—*Hot Shots!; 101 Dalmations.* #6—*Dead Again; Child's Play 3.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Child's Play 3.* #2—*True Identity.* #3—*Double Impact.* #4—*Harley Davidson and the Marlboro Man.* #5—*Bingo; Terminator 2.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Pure Luck; Double Impact.* #2—*Dead Again.* #3—*Hot Shots!* #4—*Child's Play 3.* #5—*Terminator 2.* #6—*Defenseless.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Doctor.* #2—*Doc Hollywood.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Defenseless.* #2—*Hot Shots!* #3—*Dead Again.* #4—*Pure Luck.*

303. CORONA—PLAZA—(639-7722). #1—*Double Impact; Misery.* #2—*Child's Play 3; A Kiss Before Dying.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Commitments.* #2—*Dead Again.* #3—*Child's Play 3.* #4—*Hot Shots!* #5—*Defenseless.* #6—*Terminator 2.* #7—*Double Impact.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*True Identity.* #2—*Mystery Date; The Naked Gun 2½.* #3—*Harley Davidson and the Marlboro Man.* #4—*Regarding Henry.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Robin Hood.* #2—*Doc Hollywood.* #3—*True Identity.* #4—*Bingo; Hot Shots!*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Harley Davidson and the Marlboro Man; True Identity.* #2—*Child's Play 3.* #3—*Bingo; Terminator 2.* #4—*Robin Hood: Prince of Thieves.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Dead Again.* #2—*The Doctor.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Europa, Europa.* #2—*Angel at My Table; 101 Dalmations.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Pure Luck; Double Impact.* #2—*Child's Play 3.* #3—*The Doctor.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Doc Hollywood.* #2—*Robin Hood: Prince of Thieves.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Dead Again.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*The Commitments.* #2—*Hot Shots!* #3—*Defenseless.* #4—*Terminator 2.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*101 Dalmations; Boyz N the Hood.* #2—*True Identity.* #3—*Child's Play 3.* #4—*Child's Play 3; Pure Luck.* #5—*Double Impact; Harley Davidson and the Marlboro Man.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Terminator 2.* #2—*Regarding Henry; City Slickers.* #3—*Defenseless.* #4—*Dead Again.* #5—*Hot Shots!* #6—*The Commitments.* #7—*The Commitments.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Harley Davidson and the Marlboro Man; True Identity.* #2—*Robin Hood: Prince of Thieves.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Double Impact.* #2—*Child's Play 3.* #3—*Bingo; Terminator 2.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Child's Play 3.* #2—*Double Impact.* #3—*Terminator 2.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Dead Again.* #2—*Hot Shots!* #3—*True Identity.* #4—*Defenseless.* #5—*Robin Hood: Prince of Thieves.* #6—*Harley Davidson and the Marlboro Man; Bingo.* #7—*Pure Luck.*

320. REGO PARK—DRAKE—(457-4002). *City Slickers.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Pure Luck; Boyz N the Hood.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Child's Play 3.* #2—*Hot Shots!; True Identity.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Terminator 2.* #2—*Child's Play 3; Bingo.*

401. NEW DORP—HYLAN—(351-6601). #1—*Dead Again.* #2—*101 Dalmations; Defenseless.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Child's Play 3.* #2—*Dead Again.* #3—*Defenseless.* #4—*Hot Shots!* #5—*Terminator 2.* #6—*The Commitments.* #7—*The Doctor.* #8—*Doc Hollywood; True Identity.* #9—*Robin Hood: Prince of Thieves.* #10—*Double Impact; Harley Davidson and the Marlboro Man.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Terminator 2.* #2—*Hot Shots!*

501. BELLMORE—MOVIES—(783-7200). *The Doctor.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Hot Shots!*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Child's Play 3.* #2—*Defenseless.* #3—*Hot Shots!* #4—*Doc Hollywood.* #5—*Pure Luck.* #6—*Robin Hood: Prince of Thieves; Double Impact.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*True Identity.* #2—*Doc Hollywood.* #3—*Hot Shots!* #4—*Child's Play 3; Terminator 2.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Dead Again.* #2—*The Commitments.* #3—*Child's Play 3.* #4—*Terminator 2.* #5—*Robin Hood: Prince of Thieves; Harley Davidson and the Marlboro Man.* #6—*The Doctor.* #7—*Hot Shots!* #8—*Defenseless.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Commitments.* #2—*City Slickers; 101 Dalmations.* #3—*Doc Hollywood.* #4—*The Doctor.* #5—*Defenseless.* #6—*Pure Luck.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Child's Play 3.* #2—*Doc Hollywood.* #3—*Robin Hood: Prince of Thieves.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Robin Hood.* #2—*True Identity; Child's Play 3.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Double Impact; Mobsters.* #2—*Robin Hood: Prince of Thieves; Harley Davidson and the Marlboro Man.* #3—*True Identity.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Bingo; 101 Dalmations.* #2—*True Identity; City Slickers.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Harley Davidson and the Marlboro Man.* #2—*Dead Again.* #3—*Regarding Henry.* #4—*Terminator 2.* #5—*The Doctor.* #6—*Mystery Date.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Doc Hollywood; Bingo.* #2—*Terminator 2.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Hot Shots!* #2—*The Commitments.* #3—*The Commitments.* #4—*Defenseless.* #5—*Terminator 2.* #6—*Bingo; Double Impact.*

515. MALVERNE—TWIN—(599-6966). #1—*The Naked Gun 2½; Rocketeer.* #2—*Robin Hood: Prince of Thieves.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Hot Shots!* #2—*Terminator 2.* #3—*Dead Again.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Child's Play 3.* #2—*Dead Again; Double Impact.* #3—*Defenseless.* #4—*Doc Hollywood.* #5—*Hot Shots!* #6—*Terminator 2.* #7—*Robin Hood: Prince of Thieves.* #8—*Pure Luck; True Identity.* #9—*Bingo; Harley Davidson and the Marlboro Man.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Robin Hood; Dead Again.* #2—*Harley Davidson and the Marlboro Man.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*101 Dalmations; Doc Hollywood.* #2—*Mystery Date; Regarding Henry.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Bill & Ted's Bogus Adventure; The Naked Gun 2½.* #2—*Double Impact; Robin Hood: Prince of Thieves.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bill & Ted's Bogus Adventure.* #2—*Bingo.* #3—*Boyz N the Hood; Everybody's Fine.* #4—*Robin Hood: Prince of Thieves.* #5—*True Identity.* #6—*Life Stinks.* #7—*Double Impact.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Defenseless.* #2—*Doc Hollywood.* #3—*Hot Shots!* #4—*Pure Luck.* #5—*Dead Again.* #6—*Harley Davidson and the Marlboro Man.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*101 Dalmations; Regarding Henry.* #2—*City Slickers.* #3—*The Doctor.* #4—*Pure Luck.* #5—*Dead Again.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Doc Hollywood.* #2—*Child's Play 3.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Robin Hood: Prince of Thieves; True Identity.* #2—*The Doctor.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Hot Shots!* #2—*The Commitments.* #3—*Terminator 2.*

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528. SYOSSET—UA CINEMA 150—(364-0700). *Dead Again.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Mobsters.* #2—*Body Parts.* #3—*Double Impact.* #4—*Defenseless.* #5—*Problem Child 2; Jungle Fever.* #6—*Harley Davidson and the Marlboro Man.* #7—*True Identity.* #8—*Bingo; The Naked Gun 2½.* #9—*Terminator 2.* #10—*Child's Play 3.* #11—*Child's Play 3.* #12—*101 Dalmations; Boyz N the Hood* #13—*Hot Shots!; Boyz N the Hood.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Child's Play 3.* #2—*Harley Davidson and the Marlboro Man.* #3—*Dead Again.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Pure Luck.* #2—*The Doctor.* #3—*Dead Again.* #4—*Doc Hollywood.* #5—*City Slickers.* #6—*Robin Hood.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Europa, Europa.* #2—*Everybody's Fine.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Defenseless.* #2—*Hot Shots!* #3—*Terminator 2.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Child's Play 3.* #2—*The Doctor.* #3—*True Identity; 101 Dalmations.* #4—*The Naked Gun 2½; Harley Davidson and the Marlboro Man.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Dead Again.* #2—*Doc Hollywood.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Doc Hollywood.* #2—*City Slickers.* #3—*Bingo; Harley Davidson and the Marlboro Man.* #4—*101 Dalmations; Boyz N the Hood.* #5—*Terminator 2.* #6—*Hot Shots!* #7—*Robin Hood: Prince of Thieves.* #8—*The Doctor.* #9—*Child's Play 3.* #10—*Double Impact.* #11—*True Identity; Defenseless.* #12—*Pure Luck; Dead Again.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Commitments.* #2—*Defenseless.* #3—*True Identity.* #4—*Double Impact.* #5—*Bingo; Boyz N the Hood.* #6—*Doc Hollywood.* #7—*Pure Luck.* #8—*Child's Play 3.* #9—*Terminator 2.* #10—*Hot Shots!; City Slickers.* #11—*Robin Hood: Prince of Thieves; Dead Again.* #12—*101 Dalmations; The Doctor; Harley Davidson and the Marlboro Man.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Child's Play 3.* #2—*Dead Again.* #3—*Defenseless.* #4—*The Doctor.* #5—*Hot Shots!* #6—*Terminator 2.* #7—*Doc Hollywood.* #8—*Harley Davidson and the Marlboro Man.* #9—*Double Impact; True Identity.* #10—*Robin Hood; Pure Luck.*

611. CORAM—PINE—(698-6442). #1—*Child's Play 3; Robin Hood: Prince of Thieves.* #2—*True Identity; Bingo.* #3—*Terminator 2.* #4—*101 Dalmations; Hot Shots!*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Commitments.* #2—*Barton Fink.* #3—*Dead Again.* #4—*Doc Hollywood.* #5—*Paris is Burning.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Thelma & Louise; The Doctor.* #2—*101 Dalmations; True Identity.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Hot Shots!* #2—*Child's Play 3.* #3—*City Slickers.* #4—*Robin Hood: Prince of Thieves; Pure Luck.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Dead Again.*

618. ISLIP—ISLIP—(581-5200). #1—*Pure Luck.* #2—*Defenseless.* #3—*Child's Play 3.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*101 Dalmations; City Slickers.* #2—*Hot Shots!* #3—*Child's Play 3.* #4—*Defenseless.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 9/5: *Don't Tell Mom the Babysitter's Dead.* Beg. 9/6: *Soapdish.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Defenseless.* #2—*Regarding Henry.* #3—*City Slickers.* #4—*Hot Shots!* #5—*Doc Hollywood.* #6—*Double Impact; Pure Luck.* #7—*101 Dalmations; Harley Davidson and the Marlboro Man.* #8—*Doc Hollywood.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 9/5: *Don't Tell Mom the Babysitter's Dead.* Beg. 9/6: *Soapdish.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Child's Play 3.* #2—*The Commitments.* #3—*Dead Again.* #4—*The Doctor.* #5—*Doc Hollywood.* #6—*Hot Shots!* #7—*Pure Luck.* #8—*Defenseless.* #9—*Terminator 2.* #10—*Robin Hood: Prince of Thieves.* #11—*City Slickers.* #12—*Bingo; Harley Davidson and the Marlboro Man.* #13—*True Identity; Double Impact.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Terminator 2.* #2—*Hot Shots!*

630. SAG HARBOR—SAG HARBOR—(725-0010). *La Femme Nikita.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Terminator 2.* #2—*City Slickers.* #3—*Robin Hood: Prince of Thieves.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 9/5: *Don't Tell Mom the Babysitter's Dead.* Beg. 9/6: *Soapdish.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Child's Play 3.* #2—*Defenseless.* #3—*Terminator 2.* #4—*The Doctor.* #5—*City Slickers; Harley Davidson and the Marlboro Man.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Dead Again.* #2—*The Doctor.* #3—*Terminator 2.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Robin Hood: Prince of Thieves; City Slickers.* #2—*101 Dalmations; True Identity.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Doctor.* #2—*Dead Again.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Hot Shots!*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Thelma & Louise.* #2—*Dead Again.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Doctor.* #2—*Doc Hollywood.* #3—*The Commitments.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Doc Hollywood; Dead Again.* #2—*True Identity.*

704. HARRISON—CINEMA—(835-9800). *Robin Hood: Prince of Thieves.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Terminator 2.* #2—*Hot Shots!* #3—*The Doctor.* #4—*Child's Play 3.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Child's Play 3.* #2—*Double Impact; Harley Davidson and the Marlboro Man.* #3—*The Doctor.* #4—*True Identity.* #5—*Doc Hollywood.* #6—*Dead Again.* #7—*Bingo; Terminator 2.* #8—*Hot Shots!* #9—*Boyz N the Hood; Defenseless.* #10—*The Commitments.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Hot Shots!*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Defenseless.* #2—*City Slickers; Doc Hollywood.* #3—*Terminator 2.* #4—*Child's Play 3.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Defenseless.* #2—*City Slickers; Hot Shots!* #3—*101 Dalmations; The Doctor.* #4—*True Identity.* #5—*Terminator 2.*

714. PEEKSKILL—BEACH—(737-6262). #1—*True Identity.* #2—*Harley Davidson and the Marlboro Man.* #3—*101 Dalmations; Terminator 2.* #4—*City Slickers; Hot Shots!*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Regarding Henry.* #2—*The Doctor.* #3—*Pure Luck.* #4—*Dead Again.*

716. PELHAM—PICTURE HOUSE—(738-3160). *True Identity.*

718. RYE—RYE RIDGE—(939-8177). #1—*Dead Again.* #2—*The Doctor.*

719. SCARSDALE—FINE ARTS—(723-6699). *Europa, Europa.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Defenseless.* #2—*True Identity.* #3—*Pure Luck.* #4—*101 Dalmations; Harley Davidson and the Marlboro Man.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Dead Again.* #2—*Robin Hood: Prince of Thieves; Regarding Henry.* #3—*Child's Play 3.* #4—*Hot Shots!* #5—*Terminator 2.* #6—*City Slickers; Double Impact.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Child's Play 3.* #2—*Defenseless.* #3—*Harley Davidson and the Marlboro Man;*

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True Identity. #4—Terminator 2. #5—Doc Hollywood. #6—Robin Hood: Prince of Thieves. #7—Hot Shots!

Rockland County

753. NANUET—MOVIES—(623-0211). *#1—Doc Hollywood. #2—Harley Davidson and the Marlboro Man; 101 Dalmations. #3—The Doctor. #4—True Identity. #5—Child's Play 3.*

755. NEW CITY—CINEMA 6—(634-5100). *#1—The Doctor. #2—Dead Again. #3—Terminator 2. #4—Child's Play 3. #5—True Identity; Regarding Henry. #6—Robin Hood; Bingo; 101 Dalmations.*

756. NEW CITY—UA CINEMA 304—(634-8200). *#1—Doc Hollywood. #2—Hot Shots!*

757. NYACK—CINEMA EAST—(358-6631). *Defenseless.*

759. PEARL RIVER—CENTRAL—(735-2530). *#1—Hot Shots! #2—Robin Hood: Prince of Thieves.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Terminator 2; True Identity.*

762. SPRING VALLEY—PIX—(425-1132). *#1—Delerious; Point Break. #2—Mystery Date.*

764. LAFAYETTE—(357-6030). *101 Dalmations; Doc Hollywood.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). *#1—Mystery Date. #2—Pure Luck.*

801. DANBURY CINE—(743-2200). *#1—Dead Again. #2—Defenseless. #3—The Doctor.*

802. DANBURY—CINEMA—(748-2923). *#1—Doc Hollywood. #2—Robin Hood: Prince of Thieves.*

803. DANBURY—PALACE—(748-7496). *#1—101 Dalmations; Terminator 2. #2—True Identity; Harley Davidson and the Marlboro Man. #3—Bingo; Hot Shots!*

805. FAIRFIELD—COMMUNITY—(255-6555). *#1—City Slickers. #2—Hot Shots!*

807. GREENWICH—CINEMA—(869-6030). *#1—Regarding Henry. #2—Child's Play 3.*

808. GREENWICH—PLAZA—(869-4030). *#1—Dead Again. #2—The Doctor. #3—The Commitments.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). *#1—Dead Again. #2—Hot Shots!*

810. NORWALK—CINEMA—(838-4504). *#1—Child's Play 3. #2—Harley Davidson and the Marlboro Man; Terminator 2.*

813. SOUTH NORWALK—SONO—(866-9202). 9/3–5: *Strangers in Good Company* (1990). 9/6–12: *Europa, Europa* (1991).

815. STAMFORD—AVON—(324-9205). *#1—Robin Hood: Prince of Thieves; Bingo. #2—True Identity; Harley Davidson and the Marlboro Man.*

816. STAMFORD—CINEMA—(324-3100). *#1—Hot Shots! #2—Terminator 2. #3—Defenseless.*

817. STAMFORD—RIDGEWAY—(323-5000). *#1—101 Dalmations. #2—City Slickers; Doc Hollywood.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). *#1—True Identity. #2—Terminator 2. #3—Doc Hollywood. #4—Hot Shots! #5—Child's Play 3. #6—Double Impact.*

819. TRUMBULL—CINEMA—(374-0462). *#1—The Doctor. #2—Dead Again. #3—Doc Hollywood.*

820. WESTPORT—FINE ARTS—(227-3324). *#1—Dead Again. #2—Paris is Burning. #3—Doc Hollywood. #4—The Commitments.*

821. WESTPORT—POST—(227-0500). *The Doctor.*

822. WILTON—CINEMA—(762-5678). *Defenseless.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). *#1—Child's Play 3. #2—Dead Again. #3—Hot Shots! #4—Double Impact; Doc Hollywood. #5—Robin Hood: Prince of Thieves; Mystery Date.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). *#1—Child's Play 3. #2—Double Impact. #3—Hot Shots! #4—True Identity.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). *#1—Harley Davidson and the Marlboro Man; Defenseless. #2—Terminator 2. #3—Boyz N the Hood. #4—Child's Play 3. #5—Child's Play 3. #6—Hot Shots! #7—Dead Again. #8—Double Impact. #9—True Identity.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). *#1—Defenseless. #2—Hot Shots! #3—Pure Luck. #4—Mobsters. #5—Mystery Date; Regarding Henry. #6—True Identity. #7—The Naked Gun 2½. #8—Bingo; Body Parts.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). *#1—Terminator 2. #2—Double Impact. #3—Doc Hollywood. #4—Dead Again. #5—Harley Davidson and the Marlboro Man. #6—The Doctor.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). *#1—Regarding Henry. #2—Hot Shots! #3—Mobsters.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Body Parts; Point Break.*

908. UNION CITY—SUMMIT THEATER—(865-2886). *#1—Boyz N the Hood; The Naked Gun 2½. #2—Mystery Date; 101 Dalmations; Point Break.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *True Identity.*

911. BLOOMFIELD—ROYAL—(748-3555). *#1—Terminator 2. #2—Double Impact.*

912. CEDAR GROVE—CINEMA 23—(857-0877). *#1—Double Impact; Hot Shots! #2—101 Dalmations; Mobsters. #3—Regarding Henry. #4—True Identity. #5—Robin Hood: Prince of Thieves; Dead Again.*

916. MILLBURN—MILLBURN—(376-0800). *#1—City Slickers. #2—Defenseless.*

917. MONTCLAIR—CLARIDGE—(746-5564). *#1—Child's Play 3. #2—Harley Davidson and the Marlboro Man; The Doctor. #3—Doc Hollywood.*

918. MONTCLAIR—WELLMONT—(783-9500). *#1—Robin Hood. #2—Body Parts; Boyz N the Hood. #3—Jungle Fever; 101 Dalmations.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). *#1—Defenseless. #2—Terminator 2. #3—City Slickers.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). *#1—Hot Shots! #2—True Identity. #3—The Commitments.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Doctor.*

931. CRANFORD—CRANFORD—(276-9120). *#1—Child's Play 3. #2—Pure Luck; Harley Davidson and the Marlboro Man.*

932. ELIZABETH—ELMORA—(352-3483). *Terminator 2; Bingo.*

933. LINDEN—LINDEN FIVE—(925-9787). *#1—Child's Play 3. #2—True Identity. #3—Hot Shots! #4—Harley Davidson and the Marlboro Man. #5—Doc Hollywood; Robin Hood: Prince of Thieves.*

934. ROSELLE PARK—NEW PARK—(241-2525). *#1—True Identity; Robin Hood: Prince of Thieves. #2—Dead Again. #3—Hot Shots! #4—Terminator 2; Bingo. #5—Defenseless.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Europa, Europa.*

936. UNION—UNION—(686-4373). *#1—Dead Again. #2—Regarding Henry.*

937. WESTFIELD—RIALTO—(232-1288). *#1—Terminator 2. #2—Hot Shots! #3—Defenseless.*

938. WESTFIELD—TWIN—(654-4720). *#1—The Doctor. #2—Robin Hood: Prince of Thieves; 101 Dalmations.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). *#1—Child's Play 3. #2—Harley Davidson and the Marlboro Man; True Identity. #3—Regarding Henry. #4—Bingo. #5—Hot Shots!*

951. CLOSTER—CLOSTER—(768-8800). *Dead Again.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). *#1—Mystery Date. #2—Harley Davidson and the Marlboro Man. #3—Pure Luck. #4—Terminator 2.*

953. EMERSON—QUAD—(261-1000). *#1—Child's Play 3. #2—Dead Again; True Identity. #3—Harley Davidson and the Marlboro Man; Bill & Ted's Bogus Adventure. #4—Thelma & Louise; 101 Dalmations.*

956. FORT LEE—LINWOOD—(944-6900). *#1—Defenseless. #2—Hot Shots!*

958. OAKLAND—TWIN—(337-4478). *#1—City Slickers. #2—Mystery Date; Regarding Henry.*

959. PARAMUS—CINEMA 35—(845-5070). *Pure Luck.*

960. PARAMUS—BERGEN MALL—(845-4449). *101 Dalmations; Regarding Henry.*

961. PARAMUS—ROUTE 4—(487-7909). *#1—Dead Again. #2—Robin Hood: Prince of Thieves. #3—Double Impact; City Slickers. #4—Terminator 2. #5—Harley Davidson and the Marlboro Man. #6—The Commitments. #7—The Commitments. #8—The Doctor. #9—Defenseless. #10—Hot Shots!*

962. PARAMUS—ROUTE 17—(843-3830). *#1—Child's Play 3. #2—True Identity. #3—Child's Play 3.*

963. OAKLAND—TWIN—(337-4478). *#1—City Slickers; Regarding Henry. #2—Mystery Date.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). *#1—Pure Luck; Bingo. #2—True Identity.*

965. RIDGEFIELD—PARK 10—(440-6661). *#1—Harley Davidson and the Marlboro Man. #2—Terminator 2. #3—101 Dalmations; Pure Luck. #4—Hot Shots! #5—Double Impact. #6—The Doctor. #7—Doc Hollywood. #8—Mystery Date. #9—Body Parts; Dead Again. #10—Defenseless.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *#1—101 Dalmations; Regarding Henry.*

967. RIDGEWOOD—WARNER—(444-1234). *#1—Dead Again. #2—Hot Shots! #3—Defenseless. #4—Regarding Henry.*

968. RUTHERFORD—WILLIAMS—(933-3700). *#1—101 Dalmations; Problem Child 2. #2—True Identity; Robin Hood; Hot Shots!*

969. TEANECK—MOVIE CITY—(836-3334). *#1—101 Dalmations; Regarding Henry. #2—Boyz N the Hood; Child's Play 3. #3—True Identity; Doc Hollywood.*

970. TENAFLY—CINEMA 4—(871-8889). *#1—Defenseless. #2—The Doctor. #3—Terminator 2. #4—Doc Hollywood; 101 Dalmations.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). *#1—The Doctor. #2—City Slickers; Robin Hood: Prince of Thieves. #3—Bingo.*

972. WESTWOOD—PASCACK—(664-3200). *#1—Defenseless. #2—Hot Shots! #3—Doc Hollywood. #4—Terminator 2.*

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NEW YORK MAGAZINE
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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The astringency of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of vagrant sensuality. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a major writer, but she emphasizes the shyness so much that we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a writer. Campion appears to love victimization more than art. (5/27/91) R. **3, 309**

★ **BARTON FINK**—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. Fat, vulgar, demonstrative Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. Charlie eventually commits a grisly act that brings Barton to life creatively—a sick-joke dénouement that doesn't emerge from the earlier parts of the movie, which are in an observantly satirical style. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout, and extraordinary performances by Michael Lerner as a studio mogul, Tony Shalhoub as a fast-talking producer, John Mahoney as a drunken, Faulkner-like writer, and Judy Davis as his masochistic mistress. Shot by Roger Deakins. (8/26/91) R. **7, 7, 43, 43, 53, 612**

BILL & TED'S BOGUS JOURNEY—(1 hr. 35 min.; 1991) These two most excellent dudes are back, this time in an odyssey through Heaven and hell, confronting formidable foes like the Grim Reaper, the Devil, two Martians, and the Easter Bunny. Directed by Pete Hewitt. With Keanu Reeves, Alex Winters, William Sadler, and Joss Ackland. PG. **521, 522, 953**

BINGO—(1 hr. 27 min.; 1991) The American family as seen through the eyes of man's best friend. Directed by Matthew Robbins. With Cindy Williams, David Rasche, and Robert J. Steinmiller Jr. PG. **33, 155, 158, 160, 204, 206, 216, 222, 306, 307, 317, 319, 400, 511, 513, 514, 517, 522, 530, 606, 608, 611, 625, 706, 755, 803, 815, 904, 932, 934, 950, 964, 971**

BLOOD & CONCRETE—(1 hr. 39 min.; 1991) In an attempt to save his girl, his life, and some drugs, Joey Turks, a low-level hood living in the streets of Hollywood, gets in over his head in the seedy underground rock-and-roll scene of L.A. R. **10**

BODY PARTS—(1 hr. 29 min.; 1991) When a criminal psychologist loses an arm in an automobile accident, he agrees to undergo an experimental grafting of a new arm. The thriller begins when the newly grafted arm—once that of a convicted murderer—starts to take over. Directed by Eric Red. With Jeff Fahey and Lindsay Duncan. R. **36, 160, 200, 530, 904, 907, 918, 965**

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. **9, 9, 19, 26, 33, 66, 89, 152, 158, 160, 211, 218, 314, 321, 522, 530, 530, 606, 608, 706, 902, 908, 918, 969**

CHILD'S PLAY 3—(1 hr. 30 min.; 1991) Just when you thought it was safe, Chucky's back. This time he terrorizes Andy Barclay, now sixteen, at a military academy. Directed by Jack Bender. R. **2, 12, 20, 20, 22, 31, 38, 52, 68, 87, 91, 150, 152, 155, 156, 157, 158, 158, 160, 160, 204, 208, 210, 211, 211, 213, 217, 218, 220, 222, 300, 303, 304, 307, 310, 314, 314, 317, 318, 322, 400, 406, 503, 504, 505, 507, 509, 517, 524, 530, 530, 532, 601, 606, 608, 610, 611, 616, 618, 619, 625, 634, 705, 706, 708, 723, 724, 753, 755, 807, 810, 818, 900, 901, 902, 902, 917, 931, 933, 950, 953, 962, 962, 969**

CITY SLICKERS—(1 hr. 47 min.; 1991) The writers Lowell Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then, instead of making preposterous jokes, as Mel Brooks did in *Blazing Saddles*, proceed to put each of them through a mid-life crisis of quite mortifying banality. Will these infantile men find their maturity? Will they drop their urban-man's fears (which, of course, is the source of all the movie's humor)? Billy Crystal throws himself into a raging stream in order to rescue a little calf and finds the meaning of life. Some funny bits, but an awful lot of stale sentimentality. With Jack Palance as a tough old cowboy and Josh Mostel as an ice-cream manufacturer with an uncanny ability to match up new flavors with every main dish. (6/24/91) PG-13. **3, 38, 49, 200, 315, 320, 506, 511, 524, 533, 606, 608, 616, 619, 621, 625, 631, 634, 636, 708, 709, 714, 723, 805, 817, 916, 920, 958, 961, 963, 971**

THE COMMITMENTS—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. In the Northside of Dublin, where the young people don't have much in the way of prospects, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. All the actors chosen by director Alan Parker are kids (musicians, most of them) except for Johnny Murphy, a veteran Dublin actor, who plays Joey Lips, a wily old bird with long hair gathered in a ponytail, a pirate's eye, and a soothing way about him. Joey Lips claims to have played the trumpet with all the American greats; he's lying, probably, but he's a professional musician, he knows the style, and he steadies the band. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. **19, 19, 41, 61, 80, 206, 219, 219, 304, 313, 315, 315, 406, 505, 506, 514, 514, 527, 608, 612, 625, 702, 706, 808, 820, 922, 961, 961**

THE DARK BACKWARD—(1 hr. 37 min.; 1991) The rather ordinary life of a garbageman living in an industrial wasteland is perversely changed by the growth of a third arm in the middle of his back. Written and directed by Adam Rifkin. With Judd Nelson, Bill Paxton, Wayne Newton, Lara Flynn Boyle, James Caan, and Rob Lowe. NR. **14**

DEAD AGAIN—(1 hr. 48 min.; 1991) Reviewed in this issue. R. **9, 9, 19, 24, 32, 62, 65, 85, 152, 157, 158, 160, 200, 203, 214, 215, 216, 219, 220, 300, 302, 304, 308, 312, 315, 319, 401, 406, 505, 512, 516, 517, 519, 523, 524, 528, 532, 533, 603, 606, 608, 610, 612, 617, 625, 635, 638, 700, 703, 706, 715, 718, 723, 755, 801, 808, 809, 819, 820, 900, 902, 905, 912, 934, 936, 951, 953, 961, 965, 967**

DEFENSELESS—(1 hr. 44 min.; 1991) Steven Seldes seemed like the perfect man: a devoted husband, a loving father, and a successful businessman. But when Seldes is mysteriously murdered, detective George Beutel finds a seamy underside where everyone has a motive. Directed by Martin Campbell. With Barbara Hershey, Sam Shepard, and Mary Beth Hurt. R. **19, 33, 53, 87, 160, 210, 214, 217, 302, 319, 505, 506, 530, 600, 606, 608, 618, 619, 634, 706, 708, 722, 757, 801, 822, 902, 904, 916, 920, 937, 956, 961, 965, 970, 972**

DOC HOLLYWOOD—(1 hr. 43 min.; 1991) Grady, South Carolina, may be the squash capital of the world, but it still doesn't have a town doctor. So the citizens of Grady concoct a scheme to lasso an unsuspecting Hollywood plastic surgeon. Directed by Michael Caton-Jones. With Michael J. Fox and Julie Warner. PG-13. **10, 19, 26, 37, 44, 85, 200, 213, 301, 306, 311, 406, 503, 504, 506, 507, 513, 517, 520, 523, 524, 533, 603, 606, 608, 610, 612, 621, 621, 625, 702, 703, 706, 708, 724, 753, 756, 764, 802, 817, 818, 819, 820, 900, 905, 917, 933, 965, 969, 970, 972**

THE DOCTOR—(1 hr. 29 min.; 1991) William Hurt, when we first see him, stands tall in his silver-gray suits, high-shouldered, svelte, his hair swept back. A handsome silver bullet flying through life, he is Dr. Jack MacKee, insouciant king of the operating room. Awed nurses and doctors look on as Jack blithely cuts and sews. He's a great doctor, but he's insultingly casual. Jack is distant and supercilious, but he gets his comeuppance. A persistent throat irritation turns out to be a malignant growth on his larynx. Suddenly, the doctor becomes a patient, which is to say an object. He is forced to wait, given an enema by mistake, subjected to the usual bureaucratic confusions. Then the movie collapses. Elizabeth Perkins shows up as a life-affirming terminal patient—the kind of role that Bette Davis would have played with an eye-popping rage bordering on madness. Perkins tries for bittersweet wonderfulness, and she's intolerable. The dying woman becomes Jack's moral tutor. Together they dance by a desert lake, and she tells him parables. The film moves outdoors, and banalities soar to the skies. With the excellent Christine Lahti as Jack's forgotten wife, and Mandy Patinkin and Adam Arkin as fellow doctors. Written by the Australian screenwriter Robert Caswell, who has adapted a book called *A Taste of My Own Medicine,* by an Oregon physician named Ed Rosenbaum. Directed by Randa Haines. (8/5/91) R. **10, 21, 55, 79, 200, 206, 215, 219, 301, 308, 310, 406, 501, 505, 506, 512, 524, 526, 533, 601, 606, 608, 610, 613, 625, 634, 635, 638, 702, 705, 706, 709, 715, 718, 753, 755, 801, 808, 819, 821, 905, 917, 930, 938, 961, 965, 970, 971**

DOUBLE IMPACT—(1 hr. 58 min.; 1991) Jean Claude Van Damme doubles up as twin kick-boxing champs who take on the Chinese mafia to avenge the murder of their parents. Directed by Sheldon Lettich. R. **5, 19, 31, 52, 89, 150, 152, 157, 158, 160, 200, 208, 211, 214, 218, 220, 222, 300, 303, 304, 310, 314, 317, 318, 406, 503, 510, 514, 517, 521, 522, 530, 606, 608, 610, 621, 625, 706, 723, 818, 900, 901, 902, 905, 911, 912, 961, 965**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13**

★**EUROPA, EUROPA**—(1 hr. 57 min.; 1991) If anatomy is *destiny, circumcision, in the twentieth century, is* predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance—his adolescent glory, his shame, his *putz!*—remains his potential betrayer. Solly can't make love to anyone; he can't even take a pee in the woods without terror. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. The essential humanist meaning—a man can be altered and remolded only so far—comes through without sanctimony or cynicism. A French-German co-production. (7/15/91) R. **81, 206, 309, 534, 719, 813, 935**

EVERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni as a venerable patriarch whose last wish to gather together his estranged children for reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. **10, 522, 534**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by *Vogue.* Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3, 42, 630**

HARLEY DAVIDSON AND THE MARLBORO MAN—(1 hr. 40 min.; 1991) A philosophical drifter (Mickey Rourke) and a former rodeo cowboy (Don Johnson) rev up their motorbikes to save their favorite dive bar, the Rock 'n Roll Grill. Directed by Simon Wincer. R. **5, 18, 24, 36, 62, 85, 152, 158, 160, 210, 213, 216, 220, 222, 305, 307, 314, 316, 319, 406, 505, 510, 512, 517, 519, 523, 530, 532, 601, 606, 608, 610, 621, 625, 634, 706, 714, 722, 724, 753, 803, 810, 815, 902, 905, 917, 931, 933, 950, 952, 953, 961, 965**

HOT SHOTS!—(1 hr. 25 min.; 1991) Clumsy spoof of *Top Gun* with Charlie Sheen in the Tom Cruise role. Some laughs, but much of the movie is clunky and the flying sequences are downright cheesy. Directed by Jim Abrahams. (8/19/91) PG-13. **12, 19, 25, 33, 48, 68, 83, 91, 152, 155, 158, 160, 200, 206, 214, 217, 219, 220, 300, 302, 304, 306, 313, 315, 319, 322, 406, 500, 502, 503, 504, 505, 514, 516, 517, 523, 527, 530, 600, 606, 608, 610, 611, 616, 619, 621, 625, 627, 639, 705, 706, 707, 709, 714, 723, 724, 756, 759, 803, 805, 809, 816, 818, 900, 901, 902, 904, 906, 912, 922, 933, 934, 937, 950, 956, 961, 965, 967, 968, 972**

JUNGLE FEVER—(2 hrs. 10 min.; 1991) Closer to a talk show than a movie. In contemporary, racially divided New York, a married black architect from Harlem (Wesley Snipes) takes up with a poor white girl (Annabella Sciorra), a secretary from Bensonhurst. Spike Lee carefully sets up this love affair and then buries it in the predictably enraged opinions everyone has about it. Nothing is dramatized; everything is *said.* Apparently dozens of people in New York have nothing to talk about but this tepid office affair. As he always does, Lee gives us a kaleidoscope view; he establishes groups in Bensonhurst and Harlem and lets them chatter—the profane folk wisdom of neighborhood conversation, laced with race hatred. If only candor were the same as art. Lee spares neither the *black nor the Italian-American community, but he* doesn't go deeper than caricature with either group, and at one point the movie veers off into a subplot about the architect's older brother (Samuel L. Jackson), a crackhead stumbling toward death in Harlem. This is the most powerful thing in the movie, but what is it *doing* there? The center of the movie—the love affair—is completely underdramatized. With Lonette McKee, Ossie Davis, Ruby Dee. Cinematography by Ernest Dickerson; music by Stevie Wonder. (6/17/91) R. **6, 36, 530, 918**

★**MADONNA: TRUTH OR DARE**—(1 hr. 50 min. 1991) Madonna, at least as she comes off in this beautifully made behind-the-scenes documentary, is often lewd but never sexual. She doesn't take the time. And she's frightening to look at. As everyone has said, she's a great manager of her own career. She has managed herself into knots: Her body is all frame and sinew—mask without expression, will without flesh, temperament without sensuality. The movie, directed by the young rock-video whiz Alek Keshishian, contrasts backstage scenes, shot in cinéma-verité style and in black and white, with concert footage taken during last year's "Blonde Ambition" tour, shot with multiple cameras and in color. We are meant to see both the private life and the public performer, but the movie's revelation—if that's what it is—is that there isn't much difference between the two. She wants to be intimate, but you can't be intimate on film (and maybe not in life either) if you have no private self anymore. A fascinating movie, but Madonna comes off as a coarse, one-note person. Warren Beatty can be seen lounging in the background of several scenes. (5/20/91) NR. **14**

★**THE MIRACLE**—(1 hr. 37 min.; 1991) Neil Jordan, the director of *Mona Lisa,* is a natural filmmaker who has a fluent way of connecting images and themes—metaphorically rather than literally—that is extremely pleasing. Jordan's new film sets up a tense situation but arrives nowhere, and although this is disappointing, the failure of dramatic resolution matters less than it would in the work of a director of smaller poetic gifts. This minor movie is fresh and lovely. It features the surprisingly sunshiny Irish Sea resort of Bray; two genuinely charming teenagers, Jimmy (Niall Byrne) and Rose (Lorraine Pilkington), who make up stories about everyone they meet and are fated to spend their lives happily together; a mysterious and desirable American visitor (Beverly D'Angelo) with whom Jimmy falls in love; and an elephant who appears at God's command. (8/5/91) NR. **10, 55**

MOBSTERS—*(1 hr. 43 min.; 1991) Christian Slater,* Patrick Dempsey, Richard Grieco, and Costas Mandylor star as mobsters in the making in the true story of the rise of organized crime from 1917 to 1930. R. **160, 510, 530, 904, 906, 912**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **14**

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) A continuation of *My Father's Glory,* the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. **50**

MYSTERY DATE—(1 hr. 38 min.; 1991) A blind date gone awry. Ethan Hawke is a college student with an ob*session with the girl next door. Teri Polo is the unsus*pecting object of his affections. Directed by Jonathan Wacks. With Fisher Stevens and B.D. Wong. PG-13. **305, 512, 520, 762, 800, 900, 904, 908, 952, 958, 963, 965**

THE NAKED GUN 2½: THE SMELL OF FEAR—(1 hr. 25 min.; 1991) In this new spoof, "un film de David Zucker," a lemon squeezed too hard at a White House dinner flies through the air and lands in Winnie Mandela's turban. The movie mixes together low farce, slapstick, and burlesque, and some of it is extremely funny. But one wears down fast. Zucker's ruling principle is dirty-mindedness—nookie is bursting out everywhere. The sensibility is adolescent, reactionary, elbowing, gross. The usual collection of exquisitely chosen third-raters—Leslie Nielsen, George Kennedy, O. J. Simpson, Robert Goulet—manage only a single tic (say, a weird look when they hear something not quite right). Talented comic actors could do much more. Priscilla Presley, of the plastic cheeks and haughty, blinking eyes, is actually the closest thing to comic style in the movie. (7/29/91) PG-13. **18, 38, 45, 156, 160, 305, 515, 521, 530, 601, 904, 908**

NAKED TANGO—(1 hr. 30 min.; 1991) Rebelling against her domineering Argentine husband, the Parisian Stephanie poses as an immigrant mail-order bride. But instead of freedom, she finds herself a captive again, this time in the dangerous lair of a tango bordello. Set in 1924 Buenos Aires. Directed by Leonard Schrader. With Mathilda May, Fernando Rey, and Esai Morales. R. **10, 55**

ONE HAND DON'T CLAP—(1 hr. 32 min.; 1991) A documentary on the history of calypso and its recent offshoot, soca—focusing on Lord Kitchener, who introduced calypso to London, and the first woman of calypso, Calypso Rose. Directed and edited by Kavery Dutta. With Black Stalin, David Rudder, Mighty Duke, Natasha Wilson, and others. NR. **10**

PARIS IS BURNING—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **1, 81, 612, 820**

PASTIME—(1 hr. 34 min.; 1991) Roy Dean Bream is a twenty-year veteran pitcher in the small-town minor leagues with an unremarkable career and a pure love of baseball. Tyrone Debray is a black seventeen-year-old with a million-dollar arm. In this sentimental but moving tale, Bream instructs Debray in the ways of life and the curveball. Directed by Robin B. Armstrong. With William Russ and Scott Plank. PG. **46**

POINT BREAK—(2 hrs. 3 min.; 1991) Keanu Reeves stars as an FBI agent who goes undercover amidst a maverick surfing gang in Southern California to expose a ring of bank robbers. R. **33, 762, 907, 908**

THE POPE MUST DIE—(1 hr. 39 min.; 1991) The comical mishaps of Pope Dave—a simple country priest who is mistakenly elected to the papacy. With Robbie Coltrane, Beverly D'Angelo, Herbert Lom, and Alex Rocco. R. **9, 40, 64, 85**

PROBLEM CHILD II—(1 hr. 31 min.; 1991) The troublesome Junior meets his match in a pint-sized devil named Trixie. Directed by Brian Levant. With John Ritter, Laraine Newman, Michael Oliver, Ivyann Schwan, Jack Warden, and Amy Yasback. PG-13. **530, 968**

PURE LUCK—(1 hr. 36 min.; 1991) A clumsy accountant (Martin Short) embarks on a mission to save an equally accident-prone heiress (Sheila Kelley) with a by-the-book private dick (Danny Glover) as his unlikely partner. Directed by Nadia Tass. PG. **19, 51, 152, 158, 160, 200, 213, 219, 300, 302, 310, 314, 319, 321, 503, 506, 517, 523, 524, 533, 606, 608, 610, 616, 618, 621, 625, 715, 722, 800, 904, 931, 952, 959, 964, 965**

REGARDING HENRY—(1 hr. 47 min.; 1991) An arrogant New York lawyer (Harrison Ford) takes a bullet in the brain and another in the shoulder and becomes a better person. That's actually what it's about, and it's unimaginably foolish. With Annette Bening as the lawyer's loving wife, Mikki Allen as his daughter, and Bill Nunn as his physical therapist. Written by the 24-year-old Jeffrey Abrams. Directed, unaccountably, by Mike Nichols. See it for the interior of the lawyer's apartment. (7/22/91) PG-13. **18, 24, 38, 60, 200, 219, 305, 315, 512, 520, 524, 621, 715, 723, 755, 807, 904, 906, 912, 936, 950, 958, 960, 963, 966, 967, 969**

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. What is there about this dull fellow that could inspire dispossessed peasants to live in the woods with him and take up arms against tremendous odds? And what harm is the Robin Hood legend doing that it needs to be so rudely modernized? Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. The movie is also big on hacking and hewing, and there's a fair amount of stabbing, hanging, torture, and scarring. Reynolds, who has a weakness for the medieval schlock of mist, murk, and silhouetted figures clanking around gloomy castles, fakes some of his violent scenes but pulls himself together for the rescue of Robin's men, who are about to be hanged, at the end. Some of the performers lighten things up. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. **18, 33, 54, 85, 155, 203, 204, 219, 220, 306, 307, 311, 316, 319, 406, 503, 505, 507, 509, 510, 601, 517, 519, 521, 522, 526, 533, 606, 608, 610, 611, 616, 625, 631, 636, 704, 723, 724, 755, 759, 802, 815, 900, 912, 918, 933, 934, 938, 961, 968, 971**

SEX, DRUGS, ROCK & ROLL—(1 hr. 36 min.; 1991) In brief, self-contained character sketches, monologuist Eric Bogosian transforms himself into a slew of personalities—an English rock star, a New York tough, a persuasive subway beggar, a rich suburbanite, among others. Directed by John McNaughton. R. **3,49**

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters all have ideas, philosophies, paranoid theories; they are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdotage, not drama. But it's perfect for after-midnight shows, when the mood is easy and the audience sinks low in its seats. (7/22/91) R. **3**

★**THE STORY OF BOYS AND GIRLS**—(1 hr. 32 min.; 1991) In 1936, when the Fascists are in power, two huge Italian families—one from the city, the other from the country—sit down to eat together at the country family's old farmhouse. Pupi Avati's film joins the fragments of many lives into a triumphant, flowing vision of "normal" life. It is the central view, the orthodox view—heterosexual, familial, generational. The movie is a smoother, less explosive version of one of Robert Altman's whirling farces from the seventies. The people seem rooted in a way that Americans never could be. A beautifully made and emotionally satisfying movie. With Davide Bechini and Lucrezia Lante Della Rovere, as the young lovers, and a huge supporting cast. (9/2/91) NR. **63**

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. **10, 37**

STRANGERS IN GOOD COMPANY—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a deserted farmhouse. Directed by Cynthia Scott. PG. **813**

SWAN LAKE—THE ZONE—(1 hr. 36 min.; 1990) An expressionistic tale of a Soviet prisoner, his escape and refuge in a huge hammer-and-sickle monument, and his subsequent betrayal. Based on the biographical short stories by Sergei Paradjanov. Directed by Yuri Illenko. NR. **1**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **38**

★**TERMINATOR 2: JUDGMENT DAY**—(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. *T2* delivers. The plot is absurdly pretentious and vaguely hypocritical. Cameron shows us, as an omen, babies burning in a nuclear explosion, a hypocritical bit of grandstanding in a movie that depends on the amoral kick the audience gets from watching cyborg killers bashing everything, without restraint. Yet portentous as the movie is, many of the special effects and thrills are witty. Robert Patrick, as a deadly cyborg who returns from the future, is lithe and slender, with a pale, symmetrical poker face leading down to a pointed chin. He can hold his dead-eye stare when he's running at top speed, his arms flailing—he's a great menacing, mechanical booby. Perforated by a shotgun blast, the cyborg collapses into a gleaming pool of silvery liquid. But then, with a sickening speed, it rises out of its liquefacient state, head first, like some sort of shiny phallic sculpture, and reasserts its human form. It doesn't shoot; its arms turn into swords, pokers, or grappling hooks. Arnold Schwarzenegger, our Germanic super-idol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. The fights between these two are among the classics of special-effects cinema. With Linda Hamilton and Edward Furlong. (7/15/91) R. **7, 18, 18, 33, 60, 85, 150, 152, 155, 157, 158, 160, 210, 214, 217, 218, 219, 222, 300, 304, 307, 313, 315, 317, 318, 400, 406, 500, 504, 505, 512, 513, 514, 516, 517, 527, 530, 600, 606, 608, 610, 611, 625, 627, 631, 634, 635, 705, 706, 708, 709, 714, 723, 724, 755, 760, 803, 810, 816, 818, 902, 905, 911, 920, 932, 934, 937, 952, 961, 965, 970, 972**

★**THELMA & LOUISE**—(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. *Thelma & Louise,* which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality. Scott still has a tendency to make commercials (his original occupation), and the geography of this escape-and-pursuit movie is a hash, but Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keitel as a sympathetic police officer. (6/10/91) R. **9, 26, 38, 613, 700, 953**

TRUE IDENTITY—(1 hr.; 32 min.; 1991) When Miles Pope, a down-and-out actor, unwittingly discovers the secrets of an infamous Mafia don, all sorts of comic complications occur as he tries to save his own hide and expose the mobster. Directed by Charles Lane. R. **10, 20, 26, 34, 44, 66, 89, 150, 152, 157, 158, 160, 204, 210, 211, 213, 220, 222, 305, 306, 307, 314, 316, 319, 322, 406, 504, 509, 510, 511, 517, 522, 526, 530, 601, 606, 608, 610, 611, 613, 625, 636, 703, 706, 709, 714, 716, 722, 724, 753, 755, 760, 803, 815, 818, 901, 902, 904, 910, 912, 922, 933, 934, 950, 953, 962, 964, 968, 969**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **14**

TRUST—(1 hr. 30 min.; 1991) Two misfit teenagers—one pregnant, the other a volatile electronics genius—join forces to overcome their abusive parents and uncertain situations and settle into a life of domesticity. Directed by Hal Hartley. With Adrienne Shelly and Martin Donovan. R. **3**

URANUS—(1 hr. 40 min.; 1991) Reviewed in this issue. NR. **81**

REVIVALS

ANIMAL CRACKERS—(1 hr. 38 min.; 1930) Lesser Marx, but enjoyable. Groucho takes over the film as Captain Spaulding, the African explorer ("Did someone call me *schnorrer?* Hooray, hooray, hooray!"). There's some funny business afoot as the brothers dismantle a society woman's home, but it's a long time between jokes. Dir. Victor Heerman. **8**

BLAZING SADDLES—(1 hr. 33 min.; 1974) Mel Brooks's very funny takeoff on the Western genre has a few lapses but a lot of laughs, with Cleavon Little as the black sheriff of a frontier town, Gene Wilder as the Waco Kid, Madeline Kahn as Lili Von Shtupp, and a host of others, including Harvey Korman and Dom DeLuise. **8**

DUCK SOUP—(1 hr. 10 min.; 1933) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. **8**

GINGER & FRED—(2 hrs. 6 min.; 1986) In Italian, Eng. subtitles. Hell to sit through until the very end. Federico Fellini's film is about an old dance team that is reunited for a nostalgic appearance on a TV variety show. Amelia (Giulietta Masina), now a middle-class housewife, has held up pretty well, but Pippo (Marcello Mastroianni) has become a cynical windbag and a bum. As these two undergo the bizarre preparatory rituals for appearing on TV, Fellini gives us a spoof of television and of a society dominated by television that is more exhausted and depressed than angry. Yet when Mastroianni and Masina step into the lights and perform, the movie attains a noble dignity. **47**

101 DALMATIANS—(1 hr. 19 min., 1961) A classic Walt Disney animated feature with a jazzy, early-sixties visual style and an extraordinary array of characters, by far the best of the studio's later efforts. The story concerns an ever-expanding family of London Dalmatians and the dazzling villainy of Cruella DeVil. Based on Dodie Smith's book. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. **10, 26, 55, 158, 160, 200, 206, 218, 220, 309, 314, 401, 506, 511, 520, 524, 530, 601, 606, 608, 611, 613, 619, 621, 636, 709, 714, 722, 753, 755, 764, 803, 817, 908, 912, 918, 938, 953, 960, 965, 966, 968, 969, 970**

A STREETCAR NAMED DESIRE—(2 hrs. 2 min.; 1951) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche DuBois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. **8**

THEATER LISTINGS

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BROADWAY

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; and Gillian Lynne is the associate/director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Opened: 10/7/82. Wednesday at at 2, $32 to 50. Saturday at 2 and Sunday at 3; Monday through Saturday (except for Thursdays, which are always dark) at 8, $42.50 to $60. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Featured in the cast are Donna Bullock, Susan Terry, Linda Thorsen. Opened: 12/11/89. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$60. **Virginia Theater**, 245 West 52nd Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s; and is directed and choreographed by Tommy Tune. With Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday-Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m., $40 to $60. Opened: 11/12/89. At the **Martin Beck Theater**, 302 West Forty-fifth Street (246-0102). Two hours ● **IRLS**

LOST IN YONKERS—Mercedes McCambridge, Bruno Kirby, Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award) is set in 1942, and focuses on a German-Jewish termagant-grandmother who rules her house with an iron fist, and also runs a candy store. The production is staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The *ensemble acting, featuring Mark Blum, Jamie* Marsh, Benny Grant, and Lauren Klein, is flawless. Opened: 2/21/91. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $45. At the **Richard Rodgers Theater**, 226 West Forty-sixth Street (307-4100). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; with a book by Alain Boublil and Claude-Michel Schonberg, music is by the latter, the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday-Saturday at 8, Wednesday and Saturday at 2, and Sunday at 3; $25-$50. 200 tickets are available for $16 at the box office Monday-Thursday for students and senior citizens withI.D.s.; 2 to a person. **Imperial Theater**, 249 West 45th Street (239-6200). 3 hours and 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical romance, with the score composed by Claude-Michel Schonberg, the lyrics are by Alain Boublil and Richard Maltby, Jr., and the direction is by Nicholas Hytner. The story tells of love and self-sacrifice involving a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. With Willy Falk, Liz Callaway, Barry Bernal. Ken Chang plays the Lea Salonga role on Wednesday matinees and Saturday evenings. Monday-Saturday at 8, Wednesday and Saturday at 2; $30-$100. Opened: 4/11/91. **Broadway Theater**, Broadway at 53rd (563-2266). 2 hrs. 45 mins. **IRLS**

ONCE ON THIS ISLAND—A lively and sentimental musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love*, set on a Caribbean island, about a peasant girl's passion for a wealthy land-owner's son. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. With Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, Desiree Scott. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50-$50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West 45th Street (239-6200). Ninety minutes. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth successful year, which is based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. With Karen Culliver (the Creature's love and protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Nicholas F. Savarine. Monday-Saturday at 8; Wednesday and Saturday at 2; $35-$60. Opened: 1/26/88. At **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan, who won a Tony for her performance) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen, and does. Book and lyrics are by Marsha Norman (who also won a Tony); music is by Lucy Simon; directed by Susan H. Schulman; choreography is by Michael Lichtefeld. With Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday-Saturday at 8; Sunday at 3; $35-$60; Wednesday at 2, $30-$52.50, Saturday at 2; $30-$55. Opened: 4/25/91. **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Kelly Bishop, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding from practically everybody; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Patricia Hodges, Paul McCrane, Jon Matthews, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $37.50-$45. Opened: 11/8/90. **Vivian Beaumont Theater**, main floor in the Lincoln Center complex, 150 West Sixty-fifth Street (239-6200). One hour and thirty minutes. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical, the Drama Critics Award, and the Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. Book is by Peter Stone; the succulent music is by Cy Coleman; lyrics are by Comden and Green team. Featured in the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena, Jr. Monday-Saturday at 8, Saturday and Wednesday at 2; $25-$60. Opened: 5/1/91, **Palace Theater**, 1564 Broadway at Forty-seventh (730-8200). 2 hrs. and 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, and choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Terry Burrell, Joel Blum, and Karen Ziemba. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; $37.50. At the **Westside Theater**, 407 West Forty-third Street (307-4100).

ANOTHER PERSON IS A FOREIGN COUNTRY—Charles L. Mee, Jr.'s play, directed by Anne Bogart, shows thirty-five outcasts used to the margins of society and beyond who are sharing experiences of being different; presented in the courtyard of a former nursing home built in 1884. Tuesday through Sunday at 8:30 p.m.; $15; *9/3 through 29. An En Garde Arts production at* **The Towers Theater,** Central Park West and 106th Street (274-8123).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, Douglas Gibson, Tom Delling, David Mitchell, and Casey Wayne. Wednesday, Thursday, and Friday at 8 p.m., Saturday at 6 p.m. and 9 p.m., Sunday at 7 p.m.; $20; through 11/24. At **The Courtyard Theater**, 39 Grove Street (869-3530).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Also featured in the cast are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $35. At the **Promenade Theater**, Broadway at Seventy-Sixth Street (580-1313).

DAMON RUNYON'S TALES OF BROADWAY—An entertainment, conceived and performed by John Martello, who narrates and interprets a series of Runyon's famous stories and characters, including Dave the Dude, Little Pinks, Baseball Hattie, the Lemon Drop Kid, and more of the colorful 'guys and dolls' who inhabited Runyon's world of the 30s and 40s. Wednesday through Friday at 8 p.m., Saturday at 5:30 p.m. and 8:30 p.m., and Sunday at 7 p.m.; $20. At the **Double Image Theater**, 15 Vandam Street (564-8038).

THE FANTASTICKS—The longest running show on or off Broadway (in its thirty-second year!); a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Matthew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel, and featuring in the cast Mary Ellen Ashley, Kim Cea, Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday-Thursday at 8 p.m., Saturday at 3 p.m. and 8 p.m., and Sunday at 2 p.m. and 5 p.m; $20. At the **John Houseman Studio Theater**, 450 West Forty-second Street (564-8038).

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand, and spoofs on the current season's flops. Featured in the quite brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Tuesday through Friday at 8:30; Saturday at 7and 10; Wednesday at 2:30 p.m.; and Sunday at 3:30 p.m.; $32.50 to $35. As of 9/11, no more Wednesday matinee, a Sunday performance at 7:30 instead. **Theater East,** 211 East 60th Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells about a semi-professional harmony group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. With John Caracciola, Matt McClanahan, Drew Geraci, Steve Gunderson. Tuesday-Friday at 8, Saturday at 7:30 and 10:30; Sunday at 3 and 7:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West Seventy-second Street (595-7400). ●

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $30-$35. At the **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

GUILT WITHOUT SEX—A neurotic musical starring Marilyn Sokol plays Wednesday and Saturday at 2 p.m.; $20; through September. At the **Red Blazer Too**, 349 West Forty-sixth Street (564-8038).

THE HIDEAWAY HILTON—Michael R. Fife's drama, set in the future, when people have given up trying to find a cure for a fatal disease and have instituted round-ups to gather and relocate all sufferers; directed by Gregg Stebben. Featured in the cast are Brian Jennings, Jaime Sheedy, Melinda Mullins, Marc Nohe, Michael Fife, and Anna Bess Lank. Wednesday through Saturday at

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8 p.m., Sunday at 3 p.m. and 8 p.m.; through 9/15; $22. **Theater,** 224 Waverly Place (757-7059).

I'VE GOT INK—A newsroom comedy by Dan Blue, directed by Flic Dowell. Saturday at 7 p.m. and 10 p.m., Sunday at 3:30 p.m. and 7 p.m.; $15; through 9/15. At the **Wings Theater** in the Archive, Lowr Level, 154 Christopher Street (627-2961).

THE JERSEY GIRLS—Larry Manogue's play tries to counter the negative image he seems to think his home state appears to suffer in theater and film, and the cast includes a California girl so man-crazy she makes the Jersey girls look like shut-ins. Featured in the cast are Suzanne Scott, William White, Kipling Berger, and Kimberly Auslander; directed by Ken Lang. $17.50 to $20; Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells of two married couples sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Nathan Lane (who leaves the cast September 7; Jonathan Hadary takes over his role), and Deborah Rush. Monday-Saturday at 8, Wednesday at 3, and Saturday at 2; $35. A Manhattan Theater Club production at the **City Center's Stage I,** downstairs at 131 West Fifty-fifth Street (581-7907).

THE MATCHMAKER—Dorothy Loudon, Joseph Bova, Lisa Emery and Jim Fyfe star in this revival of Thornton Wilder's farce (remember *"Hello, Dolly"?*), set in Little Old New York in the 1880s; directed by Lonny Price. Featured in the cast are Jack Cirillo, Theodore Sorel, Jarlath Conroy, Eileen Letchworth, Mary Diveny, Wendy Lawless, Lisa Dove, Rob Kramer, and Michael Hayden. Tuesday through Saturday at 8 p.m., Wednesday, Saturday and Sunday at 2 p.m.; through 9/22; $25 to $35. At the **Roundabout Theater**, 100 East Seventeenth Street (420-1883).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of five sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday, Wednesday, Thursday at 8, $30; Friday, Saturday at 8, $35; Saturday & Wednesday at 2, Sunday at 3, $32.50. **Douglas Fairbanks Theater**, 432 W. Forty-second Street (239-4321). ●●

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Go! Tuesday through Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West Forty-fourth Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: they've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat", and the duck and the anvil. Tuesday through Friday at 8 p.m., Saturday at 3 p.m., 7 p.m., and 10 p.m.; Sunday at 3 p.m.; $35. At the **John Houseman**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. With Catherine Russell, James Farrell, Brian Dowd, Marcus Powell, Dean Gardner. Opened: 4/5/87. Monday, and Thursday through Saturday at 8, Sunday at 3 and 7, Wednesday and Saturday at 2; $30. **Theater Four**, 424 West Fifty-fifth Street (695-3401).●●

RED SCARE ON SUNSET—Charles Busch's play focuses on the 1950s Hollywood movie actress Mary Dale (played to the hilt by Charles Busch) who finds out, to her horror and dismay, that she is married to a communist (Eeek!); directed by Kenneth Elliot. Featured in the cast are Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansen, Mark Hamilton, and Arnie Kolodner. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $30 to $32.50; through September 15. At the **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

REPERTORIO ESPANOL—Events at present scheduled for the summer: Jacobo Langner's *Esperando La Carroz*; directed by Braulio Villar ($15); Dolores Prida's *Botanica*, directed by Manuel Martin ($15); Roberto Cossa's *La Nonna*; directed by Braulio Villar ($15); Gloria Gonzalez's *Cafe Con Leche*, directed by Rene Buch ($15). For schedule of dates and times information, please phone theater. At the **Gramercy Arts,** 138 East Twenty-seventh Street (889-2850).

SARRASINE—Adapted by Neil Bartlett and Nicolas Bloomfield from a Honore de Balzac work, and starring Bette Bourne, Sheila Ballantione, Beverley Klein, and Francois Testory, theme is a woman's obsession with a voice (that of a castrato) so pure and passionate that it changed her life. 9/10-14 at 8, 9/15 at 3; $15. A British Theater Company Gloria production at the **Dance Theater Workshop,** 219 West Nineteenth Street (691-6500).

SHORT SHOTS—*Out of Focus, Norman, Room 2303, Poopsie,* and *Joinin' of the Colors*, original musical theater pieces, directed by Bill Blechingberg, are by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. In the casts are Lisa Asher, James Saxonmeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, and Lorraine Serabian. Thursday through Monday at 7 p.m.; $18.50. At the **Improvisation Theater**, 358 West Forty-fourth Street. (765-8268).

THE SKIN OF OUR TEETH—A revival of Thornton Wilder's Pulitzer Prize-winning play dramatizes the indestructability of mankind as it follows an allegorical family through the Ice Age, the Flood, and a modern war; directed by Robert Hupp. Featured in the cast are Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, and Harris Berlinsky. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $16; through 11/22. A Jean Cocteau Repertory production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

SLASHER: THE SPLATTER ROCK MUSICAL—A revival of the musical comedy with book by Michael Hillyer, Biff Paruolo, and Bill Wheeler, with music and lyrics by Michael Calderwood; directed by Jonathan Silver. Tuesday through Friday at 8 p.m.; $15; through 10/4. At the **Wings Theater** in the Archive, Lower Level, 154 Christopher Street (627-2961).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon with an eye for zany detail; created by Erik Frandsen, Michael Garin, Robert Hipkens, Paula Lockheart, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. At the **Song of Singapore Theater,** Seventeen Irving Place (228-0844).

SPARKY'S LAST DANCE—Described by its author Richard Lay as "a black comedy about white trash", play has a Death Row setting; directed by John Wall. Featured in the cast are Dennis Dooley (who stars as the killer Hurricane), Bonnie Haagebuch (as his sister), and Helen Abrams (as his girl friend). Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $15 to $18; 9/4-29. At the **Forty-fifth Street Theater**, 354 West Forty-fifth Street (582-7862).

SUBLIME LIVES—Paul Firestone's play, directed by William E. Hunt, captures a part of America's great theatrical history, dealing with the lives of an actor/manager, a playwright, a drama critic, and two leading actresses. Featured in the cast are Lenny Singer, Pamela Cecil, Julia Meade, Jordan Charney, Ron Keith, Thom Christopher, and Hans Friedrichs. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3. Previews from 8/24 are $10; opening 9/5, then tickets are $20 to $25. At the **Theater Row Theater**, 424 West 42nd Street (564-8038).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote*): Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday and Saturday at 8 p.m.; through 9/28; $10. At **Dick Shea's Studio Theater**, 100 East Sixteenth Street (243-6542).

TARTUFFE—Moliere's mid-17th century comedy is a concoction of desire, hypocrisy, and deception; translated by Donald M. Frame; directed by Shepard Sobel. Martin LaPlatney has the title role. Featured in the cast are Joanne Camp, Frank Geraci, Arnie Burton, Hank Wagner, Dugg Smith, Janine Lindsay, Earle Edgerton, Kathryn Lee, and Julia Glander. Tuesday through Friday at 8, Saturday at 5 and 9, Sunday at 2; 9/6 through 10/19 (no performance 9/17, a special performance 9/16 at 8); $12-$16. **Pearl Theater**, 125 West Twenty-second Street (645-7708).

THE TEMPEST—*Free Shakespeare in the Park*'s last of its three-part series is a Venezuelan production of Shakespeare's play, in Ugo Ulive's version, directed by Carlos Gimenez; performed in Spanish (an English synopsis is available). Tuesday through Sunday at 8 p.m.; through 9/8. FREE! Tickets are distributed, one per person, at 6:15 p.m. on day of performance at the **Delacorte Theater** in Central Park. Enter Central Park West at Eighty-first Street, or from the East Side of the park at 79th Street and 5th Avenue (861-7277).

THE TIME MACHINE—H. G. Wells's classic novel, widely regarded as the prototype of all great science fiction stories, in which an English inventor travels a thousand years and finds a world of total strangeness; adapted for the stage and directed by Harv Dean; featuring Jim Mineo as the intrepid Time Traveler. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $12; through 9/22. Upstairs at the **Second Studio for Actors Theater,** 163 West Twenty-third Street, on the fourth floor (463-7050).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE TREASURE OF LOVE—Bud Fraser's play, set in Edmonton, Canada, deals with love, conflicts, and relationships in a society where drug use, anonymous sex, and murder are regular occurrences; directed by Derek Goldby. Featured in the cast are Kim Pistone, Lenore Zann, Michael Connor, Scott Renderer, Tom Hodges, Robert McCaskill, Michelle Kronin, and Olivia Negron. From 9/4; Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., and Sunday at 3 p.m. and 7 p.m. At the **Orpheum Theater,** 126 Second Avenue (477-2477).

OFF OFF BROADWAY

BATTERY—Daniel Therriault's play, set in a cluttered home-appliance store in Chicago, exposes the relationship between the master-electrician owner, his apprentice, and his feisty girlfriend; directed by Jim Abar. Featured in the cast are Danna Lyons, David Mogentale, and Charles Willey. 9/6 through 22. Phone theater for specific dates and times; $10. At the **29th Street Repertory,** 212 West Twenty-ninth Street, second floor (465-0575).

BUTTERED PASSIONS—An evening of one-acters: Ralph Pena's *Cinema Verite*, directed by Jorge Ortoll, and Jessica Hagedorn's *Surrender*, directed by Ching Valdes-Aran. 9/24 through 28 at 8 p.m., 9/28 and 29 at 3 p.m.; $15. At the **TADA Theater Space**, 120 West Twenty-eighth Street (582-3628).

CHEKHOV-FONDREN BILL—Anton Chekhov's *Swan Song*, a tragi-comedy about an aging Shakespearean actor who's been reduced to playing clowns. And Fred Fondren's *Why There Are No Beavers at Miss Mary's Place*, a Southern play dealing with eccentric madness in regular folks; directed by Fred Fondren. Thursday-Saturday at 8; $10; through 9/28. **Prometheus Theater,** 239 East Fifth Street (477-8689).

DOOMSDAY—Mati Unt's drama, the earliest play to depict pre-Glasnost life in Soviet-Estonia with the action centering on a fun-loving Estonian family forced to undergo cardinal psychological changes as they are terrorized by both Nazi and Soviet perpetrators; directed by Linda Pakri. 9/5-7, 11-13, 19-21; $10. At the **Arts Club Theater**, 570 Broome Street (447-5358).

DOUBLE BILL—Hary Kondoleon's *The Fairy Garden*, which explores what happens when a fairy changes the lives of three narcissistic idlers; directed by Peter Bloch. With Jim Finn, Margaret Samp, Richard Henning, Donna Kutner, Scott McKinley, Joe Rydell. Followed by Carolyn McDermott's *Altered Egos*, in which she appears, with Bill Munce and Rich Stone. 9/3, 4, 5, 6, 8, at 8; 9/7 at 7 and 10; $10. New Math Theater Company production at **Sargent Theater**, 314 West Fifty-fourth Street (382-3535).

THE DREAM—Robert Kreis's play about the enduring relationship between a symphony conductor and a singer (James Horan and Christine Mitges), and their struggle to found a new chorus; directed by the playwright. Wednesday through Sunday at 8 p.m., through 9/7; $10. At the **UBU Repertory Theater,** 15 West Twenty-eighth Street (664-0654).

DUSSELDORF IN OCTOBER—Julie Goldsmith Gilbert's romantic comedy of misadventures and split personalities, directed by Janet McCall, deals with misadventures and split personalities. Tuesday through Saturday at 8, Saturday and Sunday at 2; 9/3 to 8; $8. Roundabout Ensemble production, **Susan Bloch Theater** 307 West Twenty-sixth Street (420-1360).

FURTIVE NUDIST—Ken Kampbell's one-man show is an autobiographical chronicle of true stories in a mosaic of very strange happenings as he capers across the sand dunes of Southern England. 9/12, 13, 14, 15 at 8; $10. At the **Cahoots Studio, Performance Space 122,** 190 First Avenue (924-0077).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday through Sunday at 8; $65. A Participatory Theater production at **Il Sole**, 40 West Fifty-sixth Street (696-8585).

THE INCURABLE ROMANTICS—Eddie Didonna's play, directed by Hossein Fassa, takes place in a single room at some point in the future where six characters are trapped, devoid of memory, sitting and captivated by television sets. Thursday to Sunday at 8; through 9/15; $10. At the **Broome Street Theater**, 559 Broome Street, at Varick (226-6213).

INVASION OF THE OOOOGS—Eric Swirsky's science fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band, Idle Chatter. Every Monday and Tuesday at 8 p.m.; $5; through 12/30. At the **Courtyard Playhouse,** 39 Grove Street (841-0259).

THE LAST GOOD MOMENT OF LILY BAKER—Russell Davis's comedy about two couple who try to reconcile *their dreams and expectations; directed by* Oren Jacoby. Featured in the cast are David Pillard, Irene Glezos, Fred Cabral, and Maureen Beitler. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3; 9/3 through 14. A Flock Theater Company production at the **William Redfield Theater**, 354 West Forty-fifth Street (869-3530).

LINE—Israel Horovitz's long-running play, now in its sixteenth year, about five people who want to be first in line, directed by Doug Lieth; the choreography is by Leava Hall; Wednesday, Saturday, and Sunday at 9:30; $10. In repertory with *I—Land,* which is excerpted from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30 p.m.; $10; through 10/9. At the **Thirteenth Street Theater**, Fifty West Thirteenth Street (675-6677). ● ●

LOVE AND SEX IN SHAKESPEARE, A THEATRICAL KALEIDOSCOOPE—A modern experience constructed out of scenes from the Bard's romances by adaptor/director Paul Pierog, acted by the Wordspace Shakespeare Network. Specifically: Romeo and Juliet share A Midsummer Night's Dream with Two Gentlemen of Verona, making Much Ado About Nothing resulting As You Like It. 9/5 at 10:30 p.m. and 9/11 at 10:30 p.m.; $7. At the **Intar Theater**, 420 West Forty-second Street (932-3671).

LYSISTRATA—A version of Aristophanes' comedy, directed by Mark McKenna, poking fun at the Battle of the Sexes and the stupidity of war. With Arija Bareikis, Renner Davis, Jessica Givelber, Gay Reed, Alice Palmer, Perry Levenson, Dina Rassias, Mark Lancaster, Ariane Smith, and Camille Wiedorn. Previews 9/9, 10, 11 at 8 p.m.; $8. Opens 9/19; runs through 9/28. $10. **CBGB Gallery**, 313 Bowery (982-4052).

MISALLIANCE—A revival of George Bernard Shaw's play, directed by Brenda Lynn Bynum, in which a respectable shopkeeper's house is turned topsy-turvy when an adventurer drops down out of the sky. Featured in the cast are John Brewer, Pauline Walsh, Ian Cohen, Allan Stevens, Glo Duncan, Bill Nickerson, Jammes Jenner, and Brian McGovern. Thursday through Saturday at 8 p.m., Sunday at 5 p.m.; through 9/9; $10. At the **Oasis Playground Theater**, 230 East Ninth Street (673-3706).

PASSIONS AND PASTIMES—Five one-act plays: Scott Laughead's aerobic comedy, *Health Club*; Robert Cutrofello's drama, *Across Arkansas*; Matthew Calhoun's *Career Counseling* (a look at people in the wrong jobs); Alan Eisenberg's *A Day in Queens* (about the realities of romance); and Luigia Miller's *The Little Saint Who Wouldn't* (a comedy about the nature of miracles). Wednesday through Saturday, 9/4 to 15 at 8 p.m., Saturday and Sunday at 3 p.m.; $10. A Riverside Theater Workshop production at the **Intar Theater**, 420 West Forty-second Street (932-3671).

THE PHILOSOPHER'S STONE—Par Lagerkvist's play about the alchemist Albertus and the rabbi Simonides, who claims to possess revealed truth; directed by Mihaly Kerenyi. With Michael Skinner, Claudia Beck-Mann, Isabelle Townsend, Jeff Dobbins, Brian Catton, Dave Knapp, Anita Outlaw, Terry Brustein, Nolan Carley, Stephen Flum, George Brouillette. 9/3-11 at 8 (9/10 is dark); $10. **The Gas Station,** Avenue B at Second Street (228-4587).

PURLIE VICTORIOUS—The newly formed American Theater in Harlem's production of a revival of Ossie Davis's farce, told in vaudevillian style, is about a self-appointed preacher who employs a beautiful young girl in a plot to regain his self-respect—and his legal inheritance. Featuring Clarence Berry (in the title role), Veronica Welch (as the young girl), Erika McKoy, Billy Tyson, Leslie Jones, Dawn Russell-Brown, Marie Mae Stone, Walley Godley, Ericka Maxie; directed by Hal DeWindt. Through 9/8, Friday and Saturday at 8, Sunday at 4; $12. **Oberia Dempsey Center**, 128 W. 128th Street (978-4099).

RING AROUND THE MOON—A revival of Jean Anouilh's comedy, translated and adapted by Christopher Fry and directed by Mary Alvarez, which tells the story of a set of identical twins, one a witty, cynical man of the world, the other a moping, moon-faced puppy type. With Jeff Buckner, Michael Wire, Martin Everall, Mark Rogers, Fred Harlow, Candis Paule-Riggs, Kate Landro, Lou Kylis, Marilyn Price, Lee Eypper, and Wendy Coates. 9/5 through 22; Thursday-Saturday at 8; Sunday at 3; (an extra performance Wednesday, 9/18, at 8); $10. At the **Synchonicity Space Theater**, 55 Mercer Street (586-1001).

ROLLING THEATER—John Attanas's *Academic Affairs*, about friendship and deception on a college campus. Scott Tobin's *Green Light*, a psychological thriller. In repertory, Tuesday through Saturday at 8 p.m., Saturday and Sunday at 3 p.m.; 9/3 through 15; $10. **Irish Arts Center**, 553 West 51st Street (966-4793).

SOME OF US JUST AREN'T THAT WEIRD—Jeff Hagedorn's comedy about his journey through life, sex, and softball; directed by Laura Josepher; featuring a cast of twelve. Thursday through Sunday at 7 p.m.; $10; through 10/13. At the **Thirteenth Street Theater**, 50 West Thirteenth Street (675-6677).

TITUS ANDRONICUS—Shakespeare's first tragedy spins a tale of treachery and vengeance; directed by David Herskovits. 9/5-8, 11-15, 18-22, 25-29 at 7:30; $10. **NADA Theater**, 167 Ludlow Street (420-1466).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake, and celebrate with Rick Pasqualone and Sharon Angela who are the happy couple. Tuesday through Saturday at 7 p.m., Saturday and Sunday at 2 p.m.; phone for prices (279-4200).

TURNIP FESTIVAL—Series A: Tuesday-Saturday at 8, Sunday at 7, Saturday at 3, Sunday at 2; 9/3-22. Sylvia Cahill's *When Antonela Danced the Tango*, directed by Mark Cole; Alan Minieri's *He Dies in the End (or, The Play by Play of the Play)*, directed by Wendy Davidson. Series B: Billy Aronson's *Getting To Know You*, directed by Eileen Kennedy; Richard Keller's *The Distribution Curve*, directed by Mike Wills; Carol Turturro's *Still Life in Red Pots*, directed by Nan Siegmund; 9/12, 13, 14, 17, 18, 19, 20, 21, 22, at 8 p.m.; matinee on 9/15; $8 in advance; $10 at the door. At the **Harold Clurman Theater**, 412 West 42nd Street (463-9611).

UNCLE VANYA—Chekhov's drama plunges deep inside the emotional whirlwind of a provincial Russian family; directed by Jocelyn Cramer. Wednesday through Saturday at 8 p.m.; $10; through 9/28. An Independent Theater Company production at the **House of Candles Theater**, 99 Stanton Street (353-3088).

WITS END—Double bill: Anton Chekov's *Summer in the Country*, directed by David Wyeth, and Mauryne Horan's *Salt of the Earth*, directed by Allan Michael Grosman. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $8; through 9/22. At the **Westside Repertory**, 252 West Eighty-first Street (874-7290).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

SOLUTIONS TO LAST WEEK'S PUZZLES

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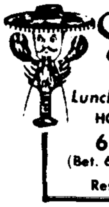

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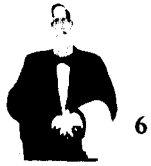

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ART
EXHIBITIONS

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GALLERIES

During the summer, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ROBERT CHAMBERS/WILLIAM SCHUCK—A site-specific sculpture installation/Wall sculptures in steel wool, plywood, and lead; 9/4–28. Sculpture Center, 167 E. 69th St. (879-3500).

LEE M. LEIGHNER/MELISSA A. BOHANNAN—Expressionistic landscape paintings/Watercolors of the swamps of New Jersey; 9/5–27. Arsenal, Fifth Ave. and 64th St., in Central Park (360-8163).

57th Street Area

THOMAS BANG—New painted wall sculptures; 9/7–28. Siegel, 24 W. 57th St. (586-0605).

ROBERT BARRY—A new projection titled "Not Intended"; 9/5–10/5. Solomon, 724 Fifth Ave. (757-7777).

JOHN BUTTON—Paintings, watercolors, pastels, and drawings of realist cityscapes from 1963–1982; 9/10–10/5. Fischbach, 24 W. 57th St. (759-2345).

DAN CHRISTENSEN—Abstract paintings from the late 1960s to the present; through 9/12. Drake, 50 W. 57th St. (582-5930), by appointment only in September.

JOHN STEUART CURRY—A retrospective of paintings, watercolors, and drawings by this Regionalist artist who was fascinated by themes of nature, violence, and the life of the average man; through 9/28. ACA, 41 E. 57th St. (644-8300).

AL HELD—Recent watercolors that evoke recollections of the structures and landscapes in early Italian Renaissance paintings; 9/10–10/12. Emmerich, 41 E. 57th St. (752-0124).

STEPHANIE KIRSCHEN-COLE—New mixed-media collages; 9/5–26. De Nagy, 41 W. 57th St. (421-3790).

HOLLY LANE—Painted constructions that are reminiscent of altarpieces, depicting imagery from nature; 9/4–28. Schmidt-Bingham, 41 W. 57th St. (888-1122).

BLANCHE LAZZELL—Modernist paintings, watercolors, and woodblock prints; through 9/29. Archives of American Art, 1285 Ave. of the Americas (399-5015), Mon.–Fri. 9:30–4:45.

GEORGE NEGROPONTE—Recent abstract paintings; 9/4–10/3. McCoy, 41 E. 57th St. (319-1996).

MICHAEL STOUGHTON—New sculpture; through 9/12. Goodman, 41 E. 57th St. (593-3737).

NOT VITAL—A survey of prints and multiples by this Swiss artist; 9/7–10/26. Baron/Boisante, 50 W. 57th St. (581-9191).

REBECCA WELZ/RUTH LEONARD—New abstract floor and wall sculptures made by sewing folded, angular sheets of Plexiglas to configurations of painted or aluminum-wrapped strips of wood, using stainless steel thread/New landscape paintings with glossy, heavily-worked surfaces; 9/5–28. Borgenicht, 724 Fifth Ave. (247-2111).

SoHo and TriBeCa

EDUARDO ARRANZ-BRAVO—Paintings and lithographs by a Barcelonian artist; 9/5–24. Ergane, 469 W. Broadway (228-9600).

ADOLF BENCA—Paintings from his "Cantos Series" that deal with themes of hunger, homelessness, and a loss of spirituality; 9/5–28. M-13, 72 Greene St. (925-3007).

MARY BEYT—Paintings in which commercially-manufactured lace has been used as stencil to create grid-like structures; 9/10–10/5. Klagsbrun, 51 Greene St. (925-5157).

PAUL BRACH—Paintings and pastels of southwestern landscapes during thunderstorms; 9/7–10/1. Steinbaum, 133 Greene St. (431-4224).

JAMES O. CLARK—Sculptures constructed from industrial materials such as colorfully insulated copper wire, twisted metal, scraps of wood, and neon or fluorescent lights; 9/7–10/5. Protetch, 560 Broadway (966-5454).

PETAH COYNE—Recent sculptures that hang from the ceiling and are constructed from chicken wire, metal shavings, car parts, and other materials. At Brown, 23 Watts St. (219-1060), 9/6–10/5; Shainman, 560 Broadway (966-3866), 9/5–10/12.

GERALD DONATO/JAMES WOODSIDE—Paintings by both; 9/7–28. Sermas, 19 Greene St. (431-5743).

VERA ELASSER-STAUB—Abstract paintings on paper; through 10/19. Engelhorn, 591 Broadway (966-6882).

CHRISTIAN GARNETT/CATHERINE LEE—Recent abstract paintings/Monotypes; 9/5–10/9. Auchincloss, 556 Broadway (966-7753).

JUAN GONZALEZ—Recent collages based on Garcia Lorca's play, *As Soon as Five Years Pass*, and paintings and drawings focussing around the theme of Shakespeare's line, "All the world's a stage..."; 9/7–10/9. Hoffman, 429 W. Broadway (966-6676).

NANCY GROSSMAN—Sculpture, paintings, drawings, and collages from 1963–1990; 9/7–10/12. Exit Art, 578 Broadway (966-7745).

DON JACOT—Realist paintings of urban scenes; 9/7–28. Meisel, 141 Prince St. (677-1340).

DIANA JOHNSON—Figurative sculptures in bronze and terracotta; 9/10–10/12. Australia, 98 Greene St. (274-9835).

DAVID KAPP—Paintings of abstracted traffic scenes; 9/5–10/5. Beitzel, 102 Prince St. (219-2863).

NIKI KETCHMAN—New sculpture and paintings; 9/4–28. Humphrey, 594 Broadway (226-5360).

HARRY KRAMER—Recent abstract paintings with allover patterns; 9/10–10/26. Cowles, 420 W. Broadway (925-3500).

ANNE LLOYD—New abstract paintings and works on paper; 9/5–28. Perlow, 560 Broadway (941-1220).

JODY MANASEVIT—Conceptual abstract paintings on paving stones arranged on shelves; 9/5–28. Condeso-/Lawler, 76 Greene St. (219-1283).

TOBIAS MOSTEL/ZERO MOSTEL—Expressionist paintings/Ceramic pots with erotic themes and paintings; 9/10–10/5. Bustamante, 560 Broadway (226-2108).

DAN PETERMAN—Works that are influenced by his involvement with the recycling industry in Chicago, such as the manufacturing or re-designing of automobile tires, bottle crates, and assorted utensils; 9/7–28. Alexander, 270 Lafayette St. (941-9094).

DON POLLACK—Recent paintings of landscape scenes that are a cross between the imaginary and the real; 9/5–26. Cutler, 164 Mercer St. (219-1577).

LARRY POTTER—Lyrical abstract paintings by this black artist who moved from New York to Paris in the mid-1950s; 9/7–10/1. Kelly, 591 Broadway (226-1660).

ERWIN PFRANG—Drawings inspired by James Joyce's *Ulysses*; through 10/5. Nolan, 560 Broadway (925-6190).

ADAM ROLSTON/JIM LONG—An installation that transforms the gallery into a warehouse of cardboard condom boxes made by the artist/Black-and-white photographic studies of male couples; 9/6–10/5. Wessel O'Connor, 580 Broadway (219-9524).

JONATHAN SILVER—Monumental and pedestal-sized sculptures in plaster and bronze, plus graphite drawings; 9/4–10/12. Munroe, 130 Prince St. (226-0040).

CHRISTINA STANKARD & ASK—Collaborative paintings in a series titled "At the Point of the Crossover"; 9/5–29. Step, 66 Crosby St. (226-6516).

RICHARD TORCHIA—An installation of an illuminated fishbowl in the center of the gallery around which three lenses are positioned, projecting views of tropical fish onto circular screens mounted on the gallery's walls; 9/7–10/5. Coup De Grace, 579 Broadway (431-5799).

FRANCOISE VERGIER—Life-size sculptures of women and smaller works that address the human form; 9/6–10/5. Lipton, 67 Prince St. (925-7140).

ERWIN WURM—Conceptual sculptures that explore the fractures between everyday life and art, by an Austrian artist; 9/7–10/12. Stux, 155 Spring St. (219-0010).

REMY ZAUGG—Paintings that investigate the acts and concepts of painting, in a series titled "A Sheet of Paper II" and a series of prints about the history of painting, titled "Reflections on and onto a Sheet of Paper"; 9/4–10/9. At Alexander, 59 Wooster St. (925-4338) (paintings) and Alexander Editions, 476 Broome St. (925-2070) (prints).

Other

MICHAEL ABRAMS—Surrealistic landscape paintings; 9/5–10/5. The Gallery, Three Zero, 30 Bond St. (505-9668).

BRUCE LIEBERMAN—Realist paintings; through 9/26. The Educational Alliance, 197 E. Broadway (475-6200).

JUDY PEDERSON—Recent paintings and drawings of symbolic images; 9/5–10/13. Illustration, 330 E. 11th St. (979-1014).

REGINA SILVEIRA/NELSON LEIRNER—Works by these two Brazilian artists; 9/9–11/2. Grey Art Gallery & Study Center, 33 Washington Place (998-6780).

CHARLES WATSON—Watercolors and drawings of well-known sites in Italy, France, and England, from the 1880s to 1910; through 9/30. Davis & Langdale, 231 E. 60th St. (838-0333).

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). Recent works by Ettlinger, Kneffel, Naher, Stevovich, Zerres; through 9/13.

GAGOSIAN—980 Madison Ave. (744-2313). Works by De Kooning, Johns, Lichtenstein, Stella, Twombly, Warhol; through 9/14.

MARBELLA—28 E. 72nd St. (288-7809). 19th and 20th-century paintings by Bierstadt, Chase, Clark, Inness, Rothbort, others; through 9/21.

RALPH—43 E. 78th St. (288-5222). Works by De Kooning, Fussmann, Nicholson, Stankiewicz, Weber; 9/5–30.

SHEPHERD—21 E. 84th St. (861-4050). 19th and 20th-century paintings and sculpture, by Gargallo, Rauch, Tassaert, Wittmer, others; through 9/14.

SPANIERMAN—50 E. 78th St. (879-7085). "The American Still Life: From the Antebellum Era to the Roaring Twenties, 1850–1930," with works by Brown, Curran, Francis, Platt, Twachtman, others; through

9/27.

STONE—48 E. 86th St. (988-6870). Works by emerging artists; 9/7–10/5.

YORK—21 E. 65th St. (772-9155). Works by Bisttram, Dove, Lozowick, Lucioni, J. Stella; through 9/27.

57th Street Area

FINDLAY—41 E. 57th St. (486-7660). Paintings and sculpture by 19th and 20th-century American artists, including Bricher, Cassatt, Chase, Dickinson, MacMonnies, Moran, Sloane, Twachtman, Weir, others; through 9/30.

FRENCH—41 W. 57th St. (308-6440). "Expedition," with paintings of the Rocky Mountains by Atkinson, Dunlap, Gregor, Mulford, Scott, Sullivan, Winn; 9/4–10/5.

HERSTAND—24 W. 57th St. (664-1379). Works by Cornell, Fahlstrom, Fonseca, Lee, McCoy, Mosny, Noel, Rotterdam, Turnbull; through 9/14.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-3500), Tue.–Sat. 11–6. Free. "Corot to Monet: The Rise of Landscape Painting in France"; through 9/28.

JOSEPH—745 Fifth Ave. (751-5500). Furniture by Bonner, Carpenter, Castle, Dunnigan, Hurwitz, Paley, Wahl, others; through 9/21.

LELONG—20 W. 57th St. (315-0470). "Painting," with works by Berthot, Chase, Janowich, Mitchell, Resnick, Row, Walker; 9/10–28.

PACE—32 E. 57th St. (421-3292). Works by Judd, Mangold, Ryman, Serra; through 9/6.

TATISTCHEFF—50 W. 57th St. (664-0907). Paintings by Aponovich, Bellows, Brady, Currier, Geiger, Ingle, Perry, Reddicliffe; 9/7–26.

TILTON—24 W. 57th St. (247-7480). "Walk On—Six Scottish Artists," with works by Forbes, Gordon, Henderson, Hood, Richardson, Todd; 9/4–28.

WASHBURN—41 E. 57th St. (753-0546). "Past/Present," with paintings, sculpture, drawings, and photographs by Bladen, Bluhm, Hartley, Jensen, Mason, O'Keeffe, Scarlett, others; though 9/30.

ZABRISKIE—724 Fifth Ave. (307-7430). "Surrealism and the Book," including books and related drawings, paintings, watercolors, vintage photographs, and sculpture by Bellmer, Breton, Eluard, Ernst, Man Ray, Masson, others; 9/10–10/26.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). Works by artists who teach art in the New York City public schools through The Studio in a School Association; through 9/14.

DAVIDSON—415 W. Broadway (925-5300). Paintings by Freckelton, Hollowell, Prentice, Rosas, others; 9/7–10/12.

GOOD—532 Broadway (941-8066). Paintings by Haynes, Humphries, Hyde, Ostendarp, Row, Usle; 9/6–21.

HEARN—39 Wooster St. (941-7055). Works by Bell, Poons, Prince; through 10/5.

HOFFMAN—429 W. Broadway (966-6676). Black and white drawings, paintings, prints, and sculptures, by Averbuch, Brady, Buchwald, Ferrer, Gonzalez, Harris, Plagens, Richards, Sullivan, others; through 9/3.

KATZEN—475 Broome St. (966-4469). Vases and paintings of vases, by Baynard, Coyer, Davies, Lederman, Rowland, Winn, others; through 10/5.

KASMIN—580 Broadway (219-3219). Works by Davenport, Ellis, Nares; 9/10–10/12.

KLEIN—594 Broadway (431-1980). Works by Casebere, Ericson and Ziegler, Ferrara, Highstein, Lang, McBride, Morehead, Mullican, Reichek, Winters, others; through 9/13.

LIGUORI—93 Grand St. (334-0190). "Ad Reinhardt: The Ecstacy of Denial," with works by Beckman, Charlton, Eckhart, Estenger, Kuwayama, Ryman, Sander, Uglow; through 10/12.

PACE—142 Greene St. (421-3292). Works by Baselitz, Close, Dine, Flanagan, Morley, Oldenburg, Samaras, Schnabel; through 9/14.

PROTETCH—560 Broadway (966-5454). "Green," with works by Armajani, Burle-Marx, Graves, Solomon, Sonfist, Wines, Zimmerman, others; through 9/29.

ROSEN—130 Prince St. (941-0203). Works by Bacher, Forg, Gonzalez-Torres, Koons, Mitchell, Pistoletto, Richter, Webster, others; through 10/5.

STARK—594 Broadway (925-4484). Paintings by Graham, Hafif, Levine, Roeth, Rosenthal; through 9/29.

WEBER—142 Greene St. (966-6115). A 20th-anniversary exhibition with works by gallery artists and others; 9/7–28.

Other

CITY GALLERY—2 Columbus Circle (974-1150). "Deco-Deco: New York Theatres of the Thirties," with drawings and photographs of New York theaters built during the 1920s and 1930s; through 9/13.

ELSTON FINE ARTS—214 E. 9th St. (254-0391). "Recognizing Ourselves," with works by Abzug, Grobman, Isaac-Rose, Kapfer, Grobman, Herrmann, McAdams, Schair, Whitman; 9/5–10/19.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). Site-specific installations by Green, Hassinger, Henry; through 9/7.

PAINEWEBBER—1285 Ave. of the Americas (713-2162), Mon.–Fri. 6–8. "Taking Shape: Art from The Studio in a School"; through 9/6.

PARK AVENUE ATRIUM—237 Park Ave. (850-9786), Mon.–Fri. 8–6:30. "Funny Pages, 1931–1991," with original comic strips from The Archives of United Media; through 9/13.

PROSPECT PARK—Brooklyn (718-287-3559), near the Boathouse. "Step Four: The Sculpture Walk in Prospect Park," with sculpture by Granet, Herman, Rabonowitz, Ressler, Watkins, Wilson; through 10/27.

THE WORLD FINANCIAL CENTER—Courtyard Gallery (416-5300). "Battery Park City Imagined," a retrospective of urban designs for Battery Park City, and an exhibit of critiques, plans, and projects by students and faculty of Columbia University's Graduate School of Architecture, Planning, and Preservation and Pratt's School of Architecture; through 9/20.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.–Sun. 12–5. $2 contribution. "The Larky Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

BLUM HELMAN—20 W. 57th St. (245-2888). Photographs by Mapplethorpe, Sherman, Serrano, Wegman; 9/4–28.

CITY—2 Columbus Circle (974-1150). Photographs of theaters in the 1930s from the Michael Miller Collection, sponsored by the Art Deco Society of New York; through 9/13.

WILLIAM CULLUM/WINSTON C. ROBINSON—Constructed photographs that comment on "high" and "low" culture/Photographs of images appropriated from television; 9/5–28. Theodore, 580 Broadway (274-8260).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). Vintage and contemporary prints, by Abbott, Bourke-White, Evans, Lange, Norman, Outerbridge, Weston, others; through 9/10.

DAVID GRAHAM/E. J. BELLOCQ—Large-scale color photographs that celebrate the oddities of the American landscape/Portraits of the prostitutes of Storyville, New Orlean's red light district; 9/5–10/5. Miller, 138 Spring St. (226-1220).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 9/8: "Vanishing Spain: Photographs by Cristina Garcia Rodero, Cristobal Hara, Fernando Herraez, Koldo Chamorro, Ramon Zabalza." Through 9/8: "Video Portrait Gallery: A Video Installation by Joan Logue." Through 9/8: "Views and Visions: Recent American Landscape Photography." Through 9/8: "Ilse Bing: A Selection of Recent Acquisitions."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. 9/6–11/17: "Out of the Shadows: Photographs by Edward Serotta." 9/6–11/17: "Mary Ellen Mark: 25 Years." 9/6–11/17: "Children of War, Children of Peace: Photographs by Robert Capa."

DAVID LEVINTHAL—Photographs of dolls in staged settings, printed on sparkly fabric; 9/5–10/5. Borden, 560 Broadway (431-0166).

MET LIFE—24 E. 24th St. (578-2723), Mon.-Sat. "Reveries and Wanderings," with photographs that explore the mystery and spirit of place, by Bush, Epstein, Gall, Gotfryd, Kaplowitz, Piaseczny, Ross; through 9/28.

NIKON HOUSE—620 Fifth Ave. (586-3907), 9:30–5:30. "Sierra Club: 100 Years of Protecting Nature"; through 9/28.

PAPERS, ETC.—510 Broome St. (431-7720). Early photographs of Pompeii, circa 1870–95, by Sommer and others; through 10/3.

RICE—325 W. 11th St. (366-6660). "Summertime," with photographs by Brown, Costa, Goldman, Pizzarello, Serbin, Tarsches, others; through 9/15.

SEAGRAM—375 Park Ave. (572-7379), Mon.–Thu. 9–5, Fri. 9–1. "The City Life of Flora and Fauna," with works by Fink, Klein, Kertesz, Stieglitz, Strand, Winogrand; through 9/6.

SANDY SKOGLUND—An installation titled "Gathering Paradise" that tranforms the gallery into a blue kitchen interior that opens onto a pink patio, both overrun with black and blue hand-sculpted squirrels, plus photographs of the installation; 9/5–28. P.P.O.W., 532 Broadway (941-8642).

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 9/4–8, Wed.–Sat. at 8, Sun. at 3, 9/10–15, Tue.–Sat. at 8, Sun. at 3: The London-based collective GLORIA presents "Sarrasine." $15.

P.S. 122—150 First Ave. (477-5288). 9/5–8 at 8: Penny Arcade in "State of Grace." $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19/91: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 9/22: "Hidden Beauty: Our Vanishing Native Fishes." Through 11/3: "The Way to Independence: Memories of a Hidatsa Indian Family."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/15: "Shigeko Kubota: Video Sculpture."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 9/8: "The Here and the Hereafter: Images of Paradise in Islamic Art."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 2/28/92: "Quattrocento: Early Italian Panel Paintings."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12 $1; free Wed. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after

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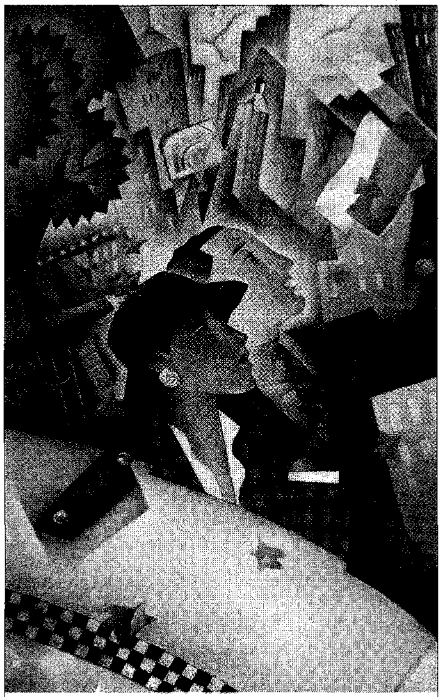

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ART

5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50, students and seniors $1; free Thurs. Through 10/11: "Capital City: New York After the Revolution." Through 10/11: "To Inspire and Inform: Selections from the Fraunces Tavern Museum Collection."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5, Thu. 10 a.m.–9, Sun. noon–5. $2, children $1. Through 9/15: "Recent Acquisitions."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th St. at Twelfth Ave. (245-0072). Wed.–Sun., 10 a.m.–5 (last admission at 4). $7, children $4, seniors $6. Twentieth-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; The Growler, a 317-foot long guided missile submarine; The USS Edson.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900–1945."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free.

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–3. Free. Through 1/5/92: "Meddling with Peddling: The Pushcart Wars."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Reading Room and Print Room closed through 9/2; exhibition galleries closed until 10/1.

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 9/15: "America's Flower Garden." Through 9/22: "Harry Lieberman: A Journey of Remembrance." Through 9/15: "Paint, Powder, and Leaf: Selections from The Historical Society of Early American Decoration."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 12/1: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 10/8: "Lee Friedlander: Nudes." Through 12/3: "The Graphic Designs of Herbert Matter."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 11/10: "Hand-Woven Baskets and A Raven's Tail Robe Sampler."

MUSEUM OF STATEN ISLAND—75 Stuyvesant Place, Staten Island, N.Y. (727-1135). Mon.–Sat. 9 a.m.–5, Sun. 1–5. $2.50; students and seniors $1.50. Through 9/8: "Works from the Loeffler Family."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. Through 11/3: "Mark Rothko: The Spirit of Myth." Through 11/3: "American Narrative Painting and Sculpture: The 1980s."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15/92: "Documents of Dissent."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/8: "A Bird's Eye View of New York: Views and Viewmakers of New York State." Through 9/8: "Imagenes Liricas/New Spanish Visions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed.

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 10/27: "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900–1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 9/29: "Hunt Diederich." Through 10/20: "John Baldessari." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 9/5: "Drawing Acquisitions, 1980–91: Selections from the Permanent Collection." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. 9/10–12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free.

AUCTIONS

SWANN—104 E. 25th St. (254-4710). 9/5 at 10:30 a.m.: "Art & Architecture Books." On view from 9/3.

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City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 4

JUILLIARD CONCERTS IN THE GARDEN—West Side Brass Ensemble. Works by Bach, Ewazen, Joplin, Souza. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

SERENATA ENSEMBLE—Works by Telemann, Bizet, Berlioz, Vivaldi, Faure. Bennett Park, 184th St. and Fort Washington Ave., at 7. Free.

Thursday, September 5

TRIO GRINHAUZ—Music for violin, cello, and piano. Works by Debussy, Brahms. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

GRACE GIMBEL, pianist. Lincoln Center Library at 3. Free.

YIN CHENG-ZONG, pianist. Master class. Steinway Hall, 109 W. 57th St. (246-1100), at 6:30. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, pianist William Tritt, cellist Jian Wang. Works by Bach, Beethoven. Fulton Ferry Landing, Brooklyn (718-624-4924), at 7:30. $15.

SOUNDS IN THE ANCHORAGE—Experimental music at the Brooklyn Bridge Anchorage, Cadman Plaza West and Old Front St., Brooklyn (619-1955); $10. Tonight at 8: Linda Fisher: sampled sound, etc.; Hugo Largo: "seriously kooky and ethereal" music.

Friday, September 6

MEMBERS OF THE NEW YORK CHAMBER ORCHESTRA—With pianist Constantine Kitsopoulos. Music of Mozart, Brahms, Wieniawski, Finckel. Howard Kaplan's La Belle Epoque, 827 Broadway (582-7951), at 8. $10.

DAVID AND DEBORAH APTER—Four-hand piano. Lincoln Center Library at 3. Free.

ANDY LAVERNE, jazz pianist. With drummer Anton Fig, bassist Dave LaSpina. Yamaha Communication Center Show Room, 142 W. 57th St., at 1. Free.

ANDREW BEALS QUARTET—Jazz saxophonist plus three. WPIX Plaza, 2nd Ave.and 42nd St., at noon. Free.

SOUNDS IN THE ANCHORAGE—See 9/5. Tonight at 8: Arthur Russell: "cello singing from the blue planet"; The Manhattan Marimba Quartet: music by Kupferman, Bach, Pauline Oliveros, Guillaume de Machaut.

Saturday, September 7

ANTONIO GIRAUDIER, pianist. Works by Tchaikovsky, Beethoven, Schumann. Lincoln Center Library at 2:30. Free.

MICHAEL COLEMAN CENTENARY CONCERT—Music written by the influential Irish musician. Fiddlers Andy McGann, Paddy Reynolds; with pianist Felix Dolan. Also, lecture and slide show. Washington Square Church, 135 W. 4th St., between Sixth Ave. and MacDougal St. (274-1923), at 3. Free.

SOUNDS IN THE ANCHORAGE—See 9/5. Tonight at 8: Guy Yarden: *Fumes,* for electric violin; Daniel Zippi: modern folk music; Bosho: "unpredictable amalgam of the sinuous and the serpentine."

Sunday, September 8

RHEA JACKSON, soprano. Music of Brahms, R. Owens, Puccini, Milhaud. Alice Tully Hall at 3. $12–$25.

THE GRATEFUL DEAD, rock group. Concerts 9/8–10, 9/12–14, 9/16–18 at Madison Square Garden at 7:30. $22.50, $24. All concerts sold out.

ELIZABETH HODES, singer/dancer. "A Kurt Weill Cabaret" and "La Musique de Piaf." Intar Theater, 420 W. 42nd St. (932-3671), at 5:30. $7.

GEORGE MATTHEW JR., carillonneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

JAZZ AT ST. PETER'S—At 5: Jazz vespers with Jason Apostoleris and Associates. At 7: Artists for Eritrea, benefit concert. St. Peter's Church, Lexington Ave. and 54th St. (935-2200). Donation.

BARGEMUSIC—See 9/5. Today at 4. $18.

SEUFFERT BAND, George Seuffert conductor. Copland's *Lincoln Portrait.* Music Grove of Forest Park, Glendale, Queens (718-428-1973), at 3. Free.

Tuesday, September 10

ALEXANDRIA QUARTET, classic ensemble. Works by Mozart, others. Esplanade at Battery Park City (416-5300), at 6:30. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets: $8–$52. No performances 8/27–9/3. 9/4 at 8: First performance of Loesser's *The Most Happy Fella,* Chris Nance conducting; Walsh, Ziemba, Bonazzi, Quilico, Moses, Teeter, Rubin. 9/5 at 8: Puccini's *Madama Butterfly,* Chris Nance conducting; Holleque, Redmon, O'Mara, Kneebone, Green. 9/6 at 8: Janacek's *The Cunning Little Vixen,* Christopher Keene conducting; Gamberoni, Rose, Reyes, Opalach, Lankston, Lau, McKee, Pauley. 9/7 at 2: First performance of Mozart's *Le Nozze di Figaro,* Scott Bergeson conducting. Hynes, O'Flynn, Gamberoni, Peterson, Stone. 9/7 at 8: Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci,* Richard Bradshaw conducting. *Cavalleria* cast: Freni, Thomas, Reyes, Scuderi, Karel; *Pagliacci* cast: South, Barasorda, Cowan, Wroblewski. 9/8 at 2: Loesser's *The Most Happy Fella* (see 9/4). 9/10 at 8: Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci* (see 9/7). Supertitles for all operas not in English.

Brooklyn Academy of Music

BAM OPERA HOUSE—U.S. premiere of *The Death of Klinghoffer,* created by the team responsible for *Nixon in China:* composer John Adams, librettist Alice Goodman, director Peter Sellars, choreographer Mark Morris. With Sheila Nadler, Sanford Sylvan, James Maddalena, Thomas Young, Eugene Perry, Thomas Hammons, Stephanie Friedman, Janice Felty. An opera based on the 1985 hijacking of the Achille Lauro cruise ship; explores political terrorism and the long-standing tension between Israeli and Palestinian forces. 30 Lafayette St., Brooklyn (307-4100). 9/5 at 7; 9/7, 9/9, 9/11, 9/13 at 8. $15–$60.

Other

ALEXANDRA IN TIBET, by composer/performer Linda Fisher. One in a series of Fisher's opera-like portraits of important women; with percussionist Barbara Merjan. Brooklyn Bridge Anchorage, Cadman Plaza West and Old Front St., Brooklyn (619-1955). 9/5 at 8. $10.

COSI FAN TUTTE, by Mozart. Opera Ebony, Leslie Dunner conducting. Aaron Davis Hall, City College, Convent Ave. and 138th St. (650-7100). 9/8 at 4. $15, $17.50.

DANCE

Pilar Rioja

GRAMERCY ARTS THEATER—Extended through 9/29. Tickets: $18, $25. Classical Spanish and flamenco dance. 9/4 at 7; 9/5 at 8; 9/10 at 8. Repertorio Espanol, 138 E. 27th St. (889-2850). Pre-concert lectures before each performance.

Other

ETHOS . . . A DANCE THEATER COMPANY—Repertory works and two new dances by choreographer Tyrone Aiken. Merce Cunningham Studio, 55 Bethune St. (718-596-0791). 9/6–7 at 9. $10.

KRISTIN JACKSON DANCE—Solo works, with Philippine artist Genara Banzon. Dia Center for the Arts, 155 Mercer St. (989-7440). 9/5–6 at 8:30. $8.

"NEW STUFF"—Dance/performance pieces by Sondra Loring, Jaime Ortega, Ilsa Preifer. Performance Space 122, 150 First Ave. (477-5288). 9/5–8 at 9.

GLORIA—Dance collective from London performs *Sarrasine,* inspired by a Balzac story. DTW's Bessie Schonberg Theater, 219 W. 19th St. (691-6500). 9/4–7 at 8; 9/8 at 3.

WHITE WAVE RISING YOUNG SOON KIM DANCE COMPANY—Contemporary American and Asian Dance. Florence Gould Hall, 22 E. 60th St. (355-6100). 9/6 at 7:30 (gala performance; call 718-388-8864); $40, $125. 9/7–8 at 8; $25.

WOODPECKERS TAP DANCE CENTER—9/6 at 8: "New Tap Works: Choreography by Young New York Tap Dancers." With pianist Louis St. Louis. $10. 9/7 at 8: "An Evening of Tap Dancing With the Fabulous Ted Levy." $15. 170 Mercer St., between Houston and Prince Sts. (219-8284).

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Outdoor terrace. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6–2 a.m. **(M–E)** **AE, MC.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **No credit cards.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M–E)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. Closed 9/1, 2. **(E)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SUNG HAI—396 West St., at W. 10th St. (924-3196). Casual. Chinese. Spcls: crispy whole sea bass with spicy Hunan sauce, ginger chicken, pork loin Peking style. L and D Mon.–Thu. 11:30 a.m.–11, Fri. 11:30 a.m.–midnight, Sat. noon–midnight, Sun. noon–11. Private party room for 45. **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: chilled "vichyssoise" of white beans and sweet roast garlic with snipped chives, chilled poached shrimp with tomato-lentil salad and basil green goddess dressing, spicy Sardinian lobster salad with tomatoes, roast peppers, arugula and olive oil. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. and 8/30–9/9. **(M)** **AE, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res.

sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: grilled rib-eye steak with frizzle-fried onions, roast chicken in the rough, grilled local swordfish. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun.

noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m. Ent. Private parties for 30–250. **(E)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Wed.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Sun.–Tue. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger; Maryland crab cakes with lobster and chive sauces; broiled salmon steak with crispy skin and mustard sabayon. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, saddle of rabbit stuffed with lobster, roast guinea hen with confit and potato cake, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, manudo, moles. Res. nec. L Mon.–Sat. noon–3:30. Guitarists with buffet and a la carte Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M-E)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664, 249-1473). Dress opt. French. Spcls: rack of lamb, veal calvados, duck a l'orange. Res. sug. D only daily 5:30–11. Complete D. Private parties for 30. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M-E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed through 9/18. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with truffle salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–30. Pianist. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E) Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I-M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS, FAIRS, PARADES—New York celebrates the **Fiftieth Anniversary Festival of the USO** on 9/7 from 11 a.m. to 6. On Seventh Ave. from 34th to 42nd Sts. This daylong festival hosts entertainment, a collection of more than 400 art, craft, antique, jewelry, and collectible dealers. Free (809-4900). . . .The first Sunday after Labor Day, 9/8, brings the **Tama Fair** to Third Avenue from 14th to 34th Sts. Proceeds benefit the community, enabling library renovation, computer and video equipment, athletic programs, and job fairs. From 11 a.m. to 6, rain or shine. Free (684-4077). . . .The Ancient Order of Hibernians presents the **Great Irish Fair,** a three-day celebration of Irish culture from 9/6–8. At Steeplechase Emerald Park in Coney Island, Surf Ave. between W. 16th and 19th Sts. On 9/6 at 6 at the Abe Stark Skating Rink; and 9/7–8 from 10 a.m. to 7. $5 adults, children accompanied by an adult are admitted free. Call for more information (330-1234). . . .**The Silkroad Festival,** consisting of dance, music, and theater performances from Korea, Japan, China, the Philippines, Thailand, and India, combines traditional and contemporary works for, by, and about these cultures. From 9/9–11, at Ubu Repertory Theatre, 28th St. between Fifth Ave. and Broadway. Call for more information (594-3765). . . .The Bloomingdale Area Coalition and the Broadway Merchants' Association sponsor the **Fourth Annual Broadway Fall Festival** on 9/7 from 11 a.m. to 6. Runs along 96th to 110th Sts. Aside from dealers and vendors, entertainment features jazz and Peruvian bands, mimes, magicians, street singers, and a special puppet show titled "The Dancing Birds." Rain date is 9/8. Free (764-6330). . . .As a kick-off for the fund-raising campaign to find $150,000 to repair the historic McCarren Pool roof, Toys 'R Us and Independent Friends of McCarren Park present **The Raise the Roof Fifty Pool Splashdown** on 9/8. In McCarren Park between Driggs and Bedford, off Lorimer, in the Greenpoint section of Brooklyn. Rain or shine, the festival runs from 1 to 6:30. Free (718-383-7467).

BENEFIT—**A Little Night Music** will ring through Avery Fisher Hall in Lincoln Ctr., Broadway at 65th St., on 9/7 to benefit the **Juvenile Diabetes Foundation.** The black-tie gala features an open bar, hors d'oeuvres, and music by the Stan Rubin Swing Era Big Band. From 9 to 2 a.m. $75 in advance, $85 at the door; reserve (689-2860).

LECTURES, READINGS, WORKSHOPS—**Witold Rybczynski** reads from *Waiting for the Weekend,* published by Viking, on 9/4 at 8. At Endicott Booksellers, 450 Columbus Ave. Free (787-6300). . . .Author and lecturer Edith Weber addresses **Antique Jewelry in a Recession,** with accompanying slides, on 9/4 at 2. Her emphasis includes the effect of the economy on the new collector, the advanced collector, and the trade. At Place des Antiquaires, 125 E. 57th St. Free (758-2900). . . .In conjunction with **Frank Lloyd Wright: Preserving an Architectural Heritage,** the American Craft Museum, 40 W. 53rd St., presents Julie Sloane speaking on **Light Screens: The Leaded Glass Windows of Frank Lloyd Wright.** On 9/10 at 6:30. $10 (956-3535).

CONSERVE!—**Eco Expo,** the nation's largest consumer showcase and marketplace for environment-related products and services, makes its appearance at the Jacob Javits Convention Center, 36th St. and Eleventh Ave., from 9/6–8. From 10 a.m. to 7. $15; call for more information (929-6909).

PERFORMANCES—**Outta Control,** a multi-cultural ensemble of directors, actors, writers, and comedians, tackles politics, religion, sex, and entertainment—proving that most every topic has a lighter side. At the Intar Theater, 420 W. 42nd St. between Ninth and Tenth Aves., on 9/6 and 9/14 at 10:30. $7. *Another* evening at the Intar presents **Love and Sex in Shakespeare, A Theatrical Kaleidoscope** on 9/5 and 9/11 at 10:30. The show is a modern experience constructed out of scenes from various Shakespeare romances; specifically, *Romeo and Juliet* share *A Midsummer Night's Dream* with *Two Gentlemen of Verona,* making *Much Ado About Nothing.* The result? *As You Like It.* To reserve tickets for either show call 932-3671 or 455-1761 one hour before curtain.

LEFTOVERS—The **Washington Square Outdoor Art Exhibit** continues for another colorful weekend, 9/7–8. Approximately 350 artists and craftpersons participate; runs along the sidewalks University Pl. from 13th St. to Waverly Pl.; on Washington Sq. E. to 3rd St.; on LaGardia Pl. to Houston St.; and on Fifth Ave. from 10th St. to 8th St. From noon to sundown. Free (982-6255). . . .**The Theater for the New City** continues performances of **War and Peace,** a new musical written and directed by Crystal Field, that satirizes the new world order in city streets, parks, and playgrounds, through 9/15. Locations and dates: 9/7: Union Square Park (at the northern pavilion); 9/8: Wise Towers at 90th and 91st Sts. between Amsterdam and Columbus Aves. Both performances are at 2. Free; call for more information (254-1109).

TOURS

URBAN SEMIOTICS—**Radical Culture and Public Architecture.** 9/7 at 4, sociologist Al Orensanz discusses five important New York spots including the Daily Forward, Am Olam, and the Rivington Hall in a lecture tour and open discussion. Meet at Nathan Strauss Square at the corner of Essex and Broadway. $5 (529-1459).

BROOKLYN'S HISTORY MUSEUM—**Arthur Miller Slept Here! Literary Brooklyn Heights.** An English professor from Brooklyn College explores Brooklyn's literary past. Meet at the Brooklyn Historical Society, 128 Pierrepont St. $8 (718-624-0890).

LOWER EAST SIDE WALKING TOUR—9/8 at 11 a.m., a tour with author-historian Oscar Israelowitz, tracing the history of Jewish immigration to New York City. $15 (718-951-7072).

GREEN-WOOD CEMETERY TOURS—9/8 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #2." Meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277), Brooklyn.

CITYWALKS—Tours with John Wilson. 9/7 at 1, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .9/8 at 1, **West Village.** Meet on the east side of Broadway and Murray St. $12. (989-2456).

ELDRIDGE STREET PROJECT—Visit the Eldridge Street Synagogue, an architectural landmark, and other sites. Sundays on the hour from 10 a.m. to 4. Meet at 12 Eldridge St. between Canal and Division Sts. $4; $2.50 for children (219-0888).

ADVENTURE ON A SHOESTRING—9/7 at 2, **Soho,** a tour passing the former Singer Sewing Machine building, several art galleries, and other sights. . . .9/8 at 3, **Millionaire's Mile,** a tour of Fifth Ave. from 59th to 79th St. $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—9/1, 15, 29 at noon: **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . 9/1, 8, 22 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. . . .9/8, 22 at 1: **Hua Fu.** Historian Peter Kwong takes visitors on a tour through the vibrant Chinese-American community including a visit to Chinatown's oldest general store. $12, seniors $11, students $6 (431-0233).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 9/7, 14, 21, 28 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 9/1, 15, 22 at 2: **Chelsea Saints and Sinners;** meet at Fiasco Restaurant, 358 West 23rd St., for a champagne brunch followed by a tour through the history, architecture, and characters of historic Chelsea. . . . 9/1, 8, 15, 22, 29 at 2: **Murder Tour;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . . 9/7, 14, 21, 28 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. 9/8, 15, 22 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . . .9/1, 8, 29 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfatherland. . . .9/7, 14, 21, 28 at 2: **Historic Greenwich Village;** meet at Washington Square Arch to hear about folklore, architecture, and history. . . . 9/8, 29 at 2: **Brooklyn Heights;** meet at the corner of Clark and Henry Sts. to explore New York's first historic district. . . .

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

NATURE WALKS—At Brooklyn Botanic Garden, 1000 Washington Ave. Brooklyn (718-622-4433): 9/7, 11 from 1 to 4: **Manhattan Atria,** a tour of naturally lighted spaces enclosed in buildings and other pockets of retreats. $25.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 9/7, Riverside Park. 9/8, Prospect Park, Brooklyn.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—**Giants,** Giants Stadium, E. Rutherford, N.J. (201-935-8222). $23, $26. 9/2 at 9: vs. San Francisco . . .Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). $22.50. 9/1 at 1: vs. Tampa Bay.

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. 9/4 at 7:40 vs Houston. 9/6 at 7:40; 9/7–8 at 1:40 vs. Atlanta. 9/9 at 7:40, 9/10 at 1:40 vs. Montana. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. Next home game: 9/12 at 7:30 vs. Boston.

TENNIS—**U.S. Open,** 8/26–9/8. Day Sessions begin at 11 a.m., tickets are $20 and up; Evening sessions begin at 7:30, $12 and up. Flushing Meadow, Corona Park (718-271-5100), Queens.

STEPS—**Roosevelt Island Fall 10K,** 9/8 at 10 a.m., Roosevelt Island. New York Road Runners Club, 9 East 89th St. (860-4455).

HORSE RACING—**Belmont Fall Meeting,** 8/28–10/21 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

THE PUPPET COMPANY—The Al. E. Gator Show. Featuring the Clockettes, Mona the torch singer, the Roamin' Gnomes, ghosts, and Rocket, the roller-skating marionette. 9/7 at 1 and 3. City Corp Atrium, 53rd St. at Lex. Ave. (741-1646). Free.

BOOKS OF WONDER—Storytelling Sunday. For ages 3 and up. 9/8 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 7th Ave. at 18th St. (989-3270). Free. . .**Meet the Author.** Hudson Talbott, author and illustrator of *King Arthur–The Sword in the Stone,* will read and sign copies of his book at the 18th St. location. 9/7 from noon–2.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Cinderella**, Sat. and Sun. at 1:30, and **Goldilocks & the Three Bears**, Sat. and Sun. at 3; for ages 2–10; through 11/24. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

HARBOR PERFORMING ARTS CENTER—Children's Festival. Sample free classes in dance, theatre, and music. Try your hand at the congas, bongo, violin, piano, or creative movement, tap, ballet, and African dance. There will also be clowns, games, and refreshments; for ages 4 and up. 9/7 from 10 a.m.–4:30. 1 E. 104th St. (427-2244).

KING THEO—A play featuring a king who has many riches, but wants desperately just to laugh; he hires several court jesters to try to make him do so. Sat. and Sun. at 1; through 9/22. Wings Theatre in the Archive, lower level. 154 Christopher St. (627-2961). $5.

NEW YORK PUBLIC LIBARY—Free programs. **The Fisherman and His Wife.** A puppet show presented by Mark McKillip of the Puppet Art Troupe; for ages 3–7. 9/10 at 3:30. Throgs Neck Branch, 3025 Cross Bronx Expressway Extension, Bronx (792-2612). . .**Preschool Storytime.** With Getchie Argetsinger; for ages 3–5. 9/10 at 10 a.m. Francis Martin Branch, 2150 Dr. Martin Luther King, Jr. Blvd. (295-5287). . . An exhibit of handcrafted miniature furniture will be on display from 9/3–30 at the Epiphany Branch, 228 E. 23rd St. (679-2645). Hours: Mon. 1–8; Tues. and Wed. 1–6; Friday 10 a.m.–6.

TAKING SHAPE—Art From Studio in a School. See the work of children from kindergarten–12th grade: portraits, masks, quilts, puppets, and sculptures; through 9/6. PaineWebber Art Gallery, Sixth Ave. at 51st St. (713-2885). Hours: Mon.–Fri. 8 a.m.–6. Free.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Hansel and Gretel. Folk songs from Engelbert Humperdinck are interwoven through this tale with Rosina Sweettooth, the silly gingerbread witch; for ages 3 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 12/15. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

VICTORY PARK—With a 45-foot-high slide, mini-roller coaster, Tilt-a-Whirl, bumper boats, and tamer rides for the tender ages, it's a small slice of Coney Island on the Hudson River. Sun.–Thurs. from 11 a.m.–11; Fri. and Sat. from 11 a.m–1 a.m.; through October. Pier 84, 44th St. and Hudson River (239-0796). $2; adults $4; ride tickets 2 for $1.

CENTRAL PARK PROGRAMS—Belvedere Castle: Pinwheels. See which way the wind blows by experimenting with whirling and spinning toys; for ages 5–11. 9/7 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve. . .**The Dairy: Double Bubble Trouble.** Learn the art of making bubbles and create bubble paintings with the resident bubble master; for ages 5–11. 9/7 at 1:30. 65th St., mid-park (794-6564). Free; reserve. . .**Storytelling.** Diane Wolkstein will read *Cinderella*. 9/7 at 11 a.m.; program runs through 9/28. Hans Christian Andersen statue, facing the Model Boat Pond, E. 72nd St. entrance of Central Park (800-834-3832). Free.

THE MUSEUM OF TELEVISON AND RADIO—The museum will be closed this week as they move to their new location at 25 W. 52nd St. on 9/12.

SOUTH STREET SEAPORT MUSEUM—Fancy Yarn Pictures. Use a traditional sailor's art form to make pictures of distant places; for ages 6–12. 9/8 at 2. (669-9416). Reserve. Exhibit: **Something Fishy**—An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Hours: Daily 10 a.m.–5. $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Native-American Dolls. Make corn-husk dolls of the Eastern Woodlands Iroquois, and clay storytelling dolls of the Southwest Pueblo, with Nellie Lagrana; for ages 5 and up. 9/7 at 1 and 3. Additional $1 for workshops. Exhibits: **Discover Dinosaurs**–Children can uncover dinosaur fossils from a dig table, see a 34-foot robotic Apatosaurus model that moves and makes sounds, and put together 4-foot dinosaurs with skeleton puzzles. **Adventures of Little Toot**–Illustrations from the *Little Toot* series. **Children's Art From Armenia**–Portraits, landscapes, still lifes. Learn how to make self-portraits and landscape rubbings. **Early Childhood Center and Pattern Making Workshop**—for toddlers and pre-schoolers. **Hands-on Media Center and Television Studio**—Children produce their own newscasts, videos, and film; art and nature workshops. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—Featuring an international children's art gallery, Egyptian Temple environment, reading corner, colored movement ball area, preschool climbing structure and art studio. Designed for children ages 2–12 and their parents. 568 Broadway, at Prince St., first floor gallery. (941-9198). Hours: Mon.–Fri. 10 a.m.–6; Sat. and Sun. 11 a.m.–5. $3; under two and over 65, free.

MUSEUM OF THE CITY OF NEW YORK—Family Treasures: Toys and Their Tales. An ongoing exhibit featuring handmade paper dolls, toys from the city's youth, accompanied by photographs and memorabilia of their young owners. Toy Gallery, third floor. Fifth Ave. at 103rd St. (534-1672). Hours: Wed.–Sat. 10 a.m.–5; Sun. 1–5. Closed Mon.; $3; adults $4.

AMERICAN MUSEUM OF NATURAL HISTORY—Naturemax Theater, with its four-story-high movie screen, is featuring two films, recommended for ages 5 and up: **Beavers**, which explores the life and habits of nature's great architects, and **Grand Canyon**, a topsy-turvy ride down the Colorado River that captures the scale and vistas of this natural phenomenon. "Beavers" is shown daily at 10:30 a.m., 11:30 a.m., 1:30, 3:30, and 4:30. "Grand Canyon" is shown daily at 12:30 and 2:30. A double feature is shown on Fri. and Sat. at 6 and 7:30. Central Park West at 79th St. (769-5650). $2.50; adults $5; double feature $3.50; adults $7.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, USS Growler, destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. Children can imagine themselves as pilots when they climb into a cockpit-orientation trainer or board one of the first 707 jetliners, an El Al nose and cockpit section on display in Technologies Hall. Exhibits: **Spy in the Sky**—The flight deck's Lockheed Blackbird is able to fly at three times the speed of sound. **The Battle of Britain**—Includes Winston Churchill's "This was their finest hour" address, historical footage in documentaries, and artifacts of the time. **Proudly We Served**—Photographs depict the black presence in the U.S. Navy. 46th St. and Twelfth Ave. (245-2533). $4; adults $7. Hours: Wed.–Sun. 10 a.m.–5.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice, and piece together your face after a video screen scrambles it. There are 40 interactive exhibits. See how microchips are created and how they're used. Also on display: an optical processor, which uses light instead of electricity to transmit information. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

BROOKLYN BOTANIC GARDEN—Annual Harvest Fair. Enjoy workshops to make seed collages, flower arrangements, and wreaths; garden tours, cooking demonstrations, folk music, face painting, and games. On sale will be fresh and dried herbs, homemade food, herb vinegars, dried flowers, and pressed flower stationery and cards, with proceeds benefiting the Children's Garden. 9/7 from 10 a.m.–3. 1000 Washington Ave., Brooklyn (718-622-4433, ext. 392). Free.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system. Featuring more than 80 years of transit artifacts, vintage subway cars, trolley cars, and buses in the actual 1930s subway station that houses the museum. Corner of Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Hours: Tue.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; $1; adults $2.

BROOKLYN CHILDREN'S MUSEUM—Exhibits: **Night Journeys**—Explore sleep through a variety of interactive environments and cross-cultural comparisons. **Animals Eat: Different Feasts For Different Beasts**—Discover your place along the food chain by observing animals and playing fact-filled games. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Mon. and Tue. 2–5; weekends and holidays noon–5. $3.

SNUG HARBOR CULTURAL CENTER—Sea Stories in Stained Glass. Use images of the sea found in the main hall's stained glass windows to make your own "stained glass" designs; for ages 5 and up. 9/8 at 2. Newhouse Gallery, 1000 Richmond Terrace, Staten Island (718-448-2500). $2.

BOOKS

SEVEN LITTLE HIPPOS, by Mike Thaler; illustrated by Jerry Smath. Preschool. Simon & Schuster, $13.95.

THE PUMPKIN MAN AND THE CRAFTY CREEPER, by Margaret Mahy; illustrated by Helen Craig. Grades 1–3. Lothrop, Lee & Shepard Books, $14.95.

A VISIT TO THE ART GALAXY, by Annie Reiner. Kindergarten–Grade 4. Green Tiger Press, $15.95.

CRUMBS, by Cliff Wright. Preschool. Ideals Children's Books, $14.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 9/4: Ron Sunshine and the Smoking Section. 9/5: Blind Lemon Peel. 9/6, 7: Joe Hughes. **AE, MC, V.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 9/4, 5: Mark Soskin Trio with Chip Jackson on bass and Jeff Williams on drums. 9/6, 7: Lee Konitz meets the Barry Harris Trio with Calvin Hill on bass and Leroy Williams on drums. 9/8: Jens Winther Quartet. 9/9: Dave Stryker Quartet. 9/10: Lynn Arriale Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 9/8: Max Roach Double Quartet. 9/9: Justin Robinson Band. 9/10–15: Mike Mainieri and Steps Ahead plus Bill Evans Superband with Dennis Chambers, Victor Bailey and Jim Beard. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 9/5: *In Their Own Words*, " A Bunch of Songwriters Sittin' Around Singing", hosted by Vin Scelsa featuring Arthur Alexander, Pat Alger, Donnie Fritts, Willie Nile, and Lucinda Williams. 9/6: Steve Forbert. 9/7: Richie Havens. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 9/7: Pianist Michael Weiss with Lewis Nash on drums, and Dennis Irwin on bass. 9/8: Javon Jackson on saxophone with Donald Brown on piano and Christian McBride on bass. 9/9–14: Pianist Joanne Brackeen and Cecil McBee on bass. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 9/4: Chris Harford and the first rays of the Rising Sun. 9/5: Electric Angels. 9/6: Seven Seconds. 9/7: Drunken Boat. 9/10: Innocent Men. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Closed through 9/9. 9/10–15: Jimmy Witherspoon and his Trio. 9/16: Clifford Jordan Big Band. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 9/4: Shock Council; Royal Pain. 9/5: Loup Garou. 9/6: New Voices of Freedom. 9/7: The Riffkings. 9/9: Blue Ruin. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 9/6: Maureen Doherty on flute, button accordion, and tin whistle with Siobhan Egan on fiddle and Mary Coogan on guitar. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 9/8: The Dorothy Donegan Trio. 9/9: Les Paul Trio. 9/10–15, 17–22: Joe Henderson Quartet featuring Kenny Barron, Rufus Reid, and Al Foster. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 9/4: Pete Malinverni. 9/5–7: Dave Leonhardt Duo. 9/8: Dave Berkman Duo. 9/9: Rahn Burton. 9/10–12: Billy Marcus Duo. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 9/4: Reggae with Afrique Soundsation, Crazy Richie in the Mix and Claude Selector. 9/5: Cadence Tropicale. 9/6: Brazilian Night with Danca Brazil presented by Christina Hui. 9/8: Brazilian Energy Sounds. Shows at 9 and 11. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 9/4–7, 11–14: Pianist Sir Roland Hanna with Paul West on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 9/4: Big Combo Series. 9/5: Echoes of God; Gary Lucas solo. 9/6: Fertile Crescent; Miracle Room. 9/7: Brian Woodbury's Popular Music Group, Very Pleasant Neighbor, Oren Bloedow, Church of Betty, Dolores, 101 Crustaceans and Goulash. 9/8: Black Girls; Norman Salant and the Moving Planet Orchestra; Machine Gun. 9/9: Electric Owthaus. 9/10: The Klezmatics. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 9/4: The Steve Marshall Band. 9/5: Mohair Sam. 9/6, 7: Johnny Allen. 9/8: Blues Jam with the Popa Chubby Blues Band and special guests. 9/9: Ladies Night with Cilla and the Rhythm Kings. 9/10: Bobby Radcliff plus Broken Hearted Blues Band. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 9/7: *Sporting House Revelries:* authentic look at bordello music. Shows Tue.–Sat. at 9:30 and 11:30. 9/10–10/6: Mel Torme: *The World of Mel Torme with Words and Music*. Woody Allen holds forth most Mondays. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bob Litwak with Red Rodney followed by the George Gee Big Band. Thu.: David Allyn and his 17-Piece Swing Band. Fri.: Lou Anderson Big Band followed by Sam Ulano and His Dixielanders. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 9/7: Front 242. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 9/4: Tao Jones. 9/5: The Daley Brothers. 9/6: Big Deal; the Mango Brothers. 9/7: Steel Breeze; Tramps Like Us - A Springsteen Tribute with special guest Vini Mad Dog Lopez. 9/8: Peter May and Mayhem; Yazmin - 3 Girls and 2 Guys. 9/9: Melissa Murray; Four Sticks. 9/10: Tramps Like Us. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat.–Mon. guest artists from 7–11. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/4: The Meditations. 9/6: Burning Flames. 9/7: Martinho Da Vila. 9/10: I.K. Dairo. 9/11: Airto and Flora Purim. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 9/8, 10–15: McCoy Tyner with Avery Sharpe, and Aaron Scott. 9/9: The music of Gil Evans played by the Monday Night Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 9/6, 7: Cuba Gooding (formerly with the Main Ingredient). Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 9/6: Pinetop Perkins and Friends with George Jr. also Felicia and the Hotheads. 9/7: A.C. Reed; The Robert Ross Band. 9/11: Bluesicians. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 9/4: The Reputations. 9/5: Ronnie Gent, Blue Crew, The After Midnight Rock Jam. 9/6: Memphis Soul Revue. 9/7: Divebombers. 9/8: Felicia and the Hotheads. 9/9: The Best; Public Access; The Raw Poets. 9/10: The Rockets with Taryn Hunter. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Club Tania Maria at the Village Gate:** Through 9/8: Gato Barbieri. 9/10–15: Dave Valentin. Shows Tue.–Sun. at 9:30 and 11:30. **Terrace:** Every Mon.: pianist Raphie D'Lugoff. Tue.: Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 9/8: Geoff Keezer Quartet featuring Steve Nelson, James Genus and Billy Higgins. 9/9: The Vanguard Jazz Orchestra. 9/10–15: Arthur Blythe Quintet. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 9/4, 5: Tom Harrell Quintet. 9/6–8: Billy Hart Sextet featuring Mark Feldman, Santi DeBriano, Dave Kikoski, Dave Fiuczinski, and John Stubblefield. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 9/4: The Authority; Shy Five. 9/5: Soft Parade; Those Melvins. 9/6: Chucklehead; FV-Schnickens. 9/7: Phurst Church of Phun with Zen Tricksters Speed of Light Show. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 9/7: Pianist John Bunch with Bucky Pizzarelli on guitar and Jay Leonhart on bass. 9/9–14: Pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 9/4: Rake's Progress; The Halos; Simon and the Bar Sinisters. 9/5: Sleepy Labeef plus the Dryer Brothers. 9/6: Roomful of Blues. 9/7: Schooner Fare. 9/11: Bobby Whitlock. **AE, CB, DC, MC, V**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "A Little Country in the City" series. 9/7: Tommie Joe White. 9/14: Caroline Doctorow and the Dream Band. Sets from 9–midnight. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 9/7: Brian McFadden with Dave Atell, Red Johnny and the Round Guy. 9/8, 9: Open Mike with Helen Keaney. 9/10–14: Louis C.K., Jay Mohr, and Jeff Lifschultz. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 9/8: Nancy Redman, Lenny Travis, Al Romero, Danny Curtis, Eddie Feldman, Bob "In Your Face" Golub, Scott Bruce, and Jim Mendrinos. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. Closed through 9/7. 9/10: Comedy/magic Showcase. 9/11: Comedy/magicians Mark Mitton, Ray Fisher and pianist Rich Sanders. 9/12: Magicians Eric DeCamps and Margaret Steele. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 9/8: Comedians Anthony Clarke, Tom Hertz, Ray Romano, and Mike Eagan. 9/10–15: Joe Mulligan, Linda Smith, Vic Henley and Frank Santorelli. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 9/7, Sun., Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: *The Fabulous Lypsinka Show* starring John Epperson as The Fabulous Lypsinka. 9/10–14: Brazilian singer-songwriter and guitarist Caetano Veloso. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 9/4: Singer Meredith Rich. 9/5: Singer Naomi Alexander; singer-songwriter Warren Wolf. 9/6: Singer-impersonator Steven Brinberg. 9/7: Singer Andrea Lyman; Singer Marci Weinstein with Steve Bell. 9/8: Entertainer Jean Taylor. 9/9: Singer Debi Tinsley; Bobby Pearce as Beverly Hills, characterization. 9/10: Andrea Lyman; *Nothing Personal with Allan Palmer,* musical comedy. Shows at 8 and 10. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 9/4: Phillip Officer in *The Sweetest Sounds.* 9/5: Comic-actress Julie Halston. 9/7, 14: Singer Annie Hughes. 9/8: Singer-comedienne Marilyn Sokol. 9/10: Singer Jane Scheckter. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 9/5: Singer guitarist Barbara Riffe; singer guitarists Nancy Siriani and Jack Hoffman. 9/6: Singer Jeff Ide; Dangerous Duets with Jeff Loeffelholz and Michael Tidd. 9/7: Singer Tony Kish; Clinton Leupp, musical comedy characterizations. **No credit cards.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring singers, bellydancers, whirling dervish, and musicians in "Harem Holiday". Shows nightly at 9:30 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Wed.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 9/28: Singer Julie Wilson. Shows Tue.– Sat. at 9 and 11. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30… *The Bad and the Horrible,* teens, tramps and truckers romp through B-movie badness, every Mon. and Tue. at 10:30. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** 9/11–28, Tue.–Sat. at 9:30 and 11:30: Singer Barbara Cook with Wallly Harper. **Bemelmans Bar:** Through 9/28: Jazz singer-pianist Ronny Whyte, Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge, Mon. and Tue. from 5:30–9:30, pianist April plays Wed. and Christopher Gillespie takes over on Thu. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Fri. from 6–11. **AE, CB, DC, MC, V.**

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RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., Sept. 4

2:00/WNCN—Castelnuovo-Tedesco: Cto. for Guitar No. 1 in D, Op. 99; **Beethoven:** Violin Sonata No. 1 in D, Op. 12.

WNYC—The Chamber Music Society of Lincoln Center. **Paganini:** Caprice No. 24, Op. 1; "Variations on a Theme of Weigl for Violin and Guitar"; **Boccherini:** Guitar Qnt. in D.

WQXR—R. Strauss: *Symphony for Winds*, "The Happy Workshop."

3:00/WNCN—Gershwin: *Rhapsody in Blue;* **Bach:** Flute Sonata in E-Flat.

WQXR—Mozart: Divertimento in B-Flat for Winds.

4:00/WNCN—Suppé: *Morning, Noon, and Night in Vienna*, Ov.; **Frederick the Great:** Recorder Sonata in B-Flat.

WQXR—Glazunov: *The Seasons*, "Autumn."

5:00/WNCN—Vivaldi: Cto. for Recorder in F; **Marais:** *Bells of St. Genevieve.*

WQXR—Elgar: Three Characteristic Pieces, Op. 10.

6:00/WNCN—C.P.E. Bach: Sym. No. 1 in D; **Vivaldi:** Cto. for Oboe in C.

7:00/WNCN—Bach: Orch. Suite No. 3 in D; **J. Haydn:** String Qt. in B-Flat, Op. 33.

WQXR—Beacham: *The Faithful Shepherd*, Suite.

9:00/WNCN—Beethoven: Sym. No. 5 in c, Op. 67; **J.F. Fasch:** Cto. for Two Horns in D, "The Hunt."

Thu., Sept. 5

2:00/WNCN—Poulenc: *Les Biches;* **Mozart:** Piano Sonata No. 10 in C.

WNYC—The St. Louis Symphony Orchestra. **Bartók:** Rhapsody Nos. 1 and 2 for Violin and Orch.; **Tchaikovsky:** Sym. No. 5; **Weber:** *Der Freischütz*, Ov.

WQXR—Holst: *St. Paul's Suite.*

3:00/WNCN—J. Haydn: Sym. No. 38 in C; **Sibelius:** *Karelia*, Suite, Op. 11.

WQXR—Smetana: *My Country*, "The Moldau."

4:00/WNCN—Berlioz: *Roman Carnival*, Ov., Op. 9; **C.P.E. Bach:** Sym. No. 3 in F.

WQXR—Mozart: Horn Cto. No. 2 in E-Flat.

5:00/WNCN—Bernstein: *Candide*, Ov.; **Rossini:** *Otello*, Ov.

WQXR—Beethoven: *Léonore*, Ov. No. 3.

6:00/WNCN—Dittersdorf: Sym. in C; **Holst:** Suite No. 2 in F, Op. 28.

7:00/WNCN—Beethoven: Piano Sonata No. 8 in c, "Pathétique," Op. 13; **J. Haydn:** Cto. for Flute and Oboe No. 3 in G.

8:00/WNCN—Goldmark: *Prometheus Bound*, Ov., Op. 38.

9:00/WNCN—Bach: *The Musical Offering.*

Fri., Sept. 6

2:00/WNCN—F. Benda: Cto. for Flute in a; **J. Haydn:** String Qt. in D, Op. 33.

WNYC—Franck: Sym. in d; **Bizet:** Andantino for Strings.

WQXR—Korngold: *Of Human Bondage.*

3:00/WNCN—Liszt: *Totentanz;* **Parry:** *Lady Radnor's Suite.*

WQXR—Handel: Harp Cto. No. 6 in B-Flat, Op. 4.

4:00/WNCN—Albinoni: Cto. for Oboe in B-Flat, Op. 7; **Bach:** Recorder Sonata in g.

WQXR—Mozart: Divertimento in D.

5:00/WNCN—Mozart: *The Marriage of Figaro*, Ov.; **Vivaldi:** Cto. for Strings in F.

WQXR—Ravel: *La Valse.*

6:00/WNCN—Nicolai: *Homecoming of the Exile*, Ov.; **Rossini:** *La Danza.*

7:00/WNCN—Saint-Saëns: *Carnival of the Animals;* **Telemann:** Qt. for Flute, Oboe, and Strings in G.

WQXR—Schumann: Sym. No. 4 in d.

8:00/WNCN—Mozart: Sym. No. 33 in B-Flat; **F. Benda:** Cto. for Flute in A.

9:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92.

Sat., Sept. 7

10:00 a.m./WNCN—Mozart: Sonata for Two Pianos in D; **Schumann:** Fantasy for Violin and Orch. in C, Op. 131.

WQXR—Mozart: Trio Movement in G; **Paisiello:** Mandolin Cto. in C.

11:00 a.m./WNCN—Bach: Cto. for Three Harpsichords in C.

WQXR—Bach: Cto. No. 1 in c for Two Harpsichords; **Debussy:** Sonata for Cello and Piano in d.

12:00/WNCN—Rodgrigo: *Fantasy for a Gentleman;* **J. Haydn:** Flute Qt. in G, Op. 5.

WQXR—Pergolesi: Concertino No. 6 in E-Flat; **Mozart:** Divertimento in D.

1:00/WNCN—Tchaikovsky: Sym. No. 4 in f, Op. 36.

1:30/WQXR—Saturday Afternoon at the Opera. **Beethoven:** *Fidelio.* Cast: Norman, Goldberg, Schmidt, Moll, Coburn; conductor: Haitink.

2:00/WNCN—J. Haydn: Sym. No. 77 in B-Flat; **Poulenc:** Sextet for Piano and Winds.

WNYC—Britten: Solo Cello Suite No. 1; **Schubert:** Piano Trio No. 2; **Barber:** Sym. No. 1; **Ponce:** Guitar Sonata.

3:00/WNCN—Mozart: Sym. No. 21 in A.

4:00/WNCN—Borodin: Nocturne Qt. No. 2; **M. Haydn:** Sym. No. 41 in F.

5:00/WNCN—Copland: *Appalachian Spring;* **J. Haydn:** Piano Sonata No. 55 in B-Flat.

WQXR—Beethoven: Qt. No. 5 in A, Op. 18; **Mozart:** Viola Qnt. No. 3 in C.

6:00/WNCN—Mendelssohn: *A Midsummer Night's Dream*, Ov.; **Mozart:** Violin Sonata No. 24 in F.

7:00/WNCN—Tartini: Cto. for Violin in e.

8:00/WNCN—M. Giuliani: Sonata for Violin and Guitar; **Schumann:** Concertpiece for Four Horns and Orch.

WQXR—The Cleveland Orchestra. **J. Haydn:** Sym. No. 80 in d; **R. Strauss:** *Der Rosenkavalier*, Suite. Conductor: Stern.

9:00/WNCN—Beethoven: Cto. for Piano No. 4 in G, Op. 58.

Sun., Sept. 8

10:00 a.m./WNCN—M. Giuliani: Cto. for Guitar in A, Op. 30; **Carulli:** Fantasy for Flute and Guitar in G, Op. 337.

WNYC—Dvorák: Cello Cto. No. 1; Sym. No. 8.

11:00 a.m./WNCN—R. Strauss: *Till Eulenspiegel's Merry Pranks*, Op. 28; **J.C. Bach:** Sinfonia Concertante in A.

12:00/WNCN—Enesco: "Romanian" Rhapsody No. 1 in A, Op. 11; **Bach:** Trio Sonata in G.

1:00/WNCN—The Chicago Symphony Orchestra. **Boulez:** Notations; **Mahler:** *Das Lied von der Erde.*

2:00/WQXR—Handel: *Music for the Royal Fireworks*, Suite; **Grieg:** *Lyric*, Suite.

3:00/WNCN—Weber: *Invitation to the Dance*, Op. 65; **DeVienne:** Cto. for Flute No. 7 in e.

WQXR—Borodin: *Prince Igor*, "Dances of the Polovtsi"; **J. Haydn:** Qt. in d.

4:00/WNCN—Sullivan: *Mikado*, Ov.; **Richter:** Cto. for Trumpet in D; **Boccherini:** Cto. for Cello in D.

WQXR—Mozart: *La Clemenza di Tito*, Act II.

5:00/WNCN—Gershwin: *An American in Paris;* **Vivaldi:** Cto. for Bassoon No. 15 in F.

6:00/WNCN—Mozart: Flute Qt. No. 3 in C.

7:00/WNCN—Bach: Cto. for Two Violins in d; **Zach:** Cto. for Oboe in B-Flat.

8:00/WQXR—"Sunday Night Opera House." **Verdi:** *Rigoletto.* Cast: Pavarotti, Anderson, Nucci, Verrett, Ghiaurov; conductor: Chailly.

9:00/WNCN—Schubert: Sym. No. 9 in C, "The Great."

Mon., Sept. 9

2:00/WNCN—Massenet: *Le Cid*, Ballet Music; **Beethoven:** Piano Sonata No. 5 in c, Op. 10.

WNYC—The Vienna/Salzburg Festival. **Stravinsky:** *Petrouchka*, Three Movements; **Webern:** Variations, Op. 27; **Beethoven:** *Sonata Quasi una Fantasia*, No. 1 in E-Flat, Op. 27.

WQXR—Shostakovich: Five Fragments.

3:00/WNCN—Copland: *Billy the Kid*, Ballet Suite; **Clementi:** Piano Sonata in E-Flat, Op. 23.

4:00/WNCN—Albinoni: Trumpet Sonata in D; **Liszt:** "Hungarian" Rhapsody No. 6 in D-Flat.

WQXR—Chopin: Scherzo No. 2 in b-flat.

5:00/WNCN—Vivaldi: Cto. for Recorder in C; **Tchaikovsky:** *Coronation March for Alexander III.*

WQXR—Volkmann: Serenade No. 3 in d for Strings.

6:00/WNCN—Bach: *Anna Magdalena Notebook*, Little Suite; **Telemann:** Cto. for Three Trumpets in D.

7:00/WNCN—Rodrigo: *Concierto de Aranjuez;* **Beethoven:** Violin Sonata No. 8 in G, Op. 30.

WQXR—Orff: *Carmina Burana*, "In Springtime."

8:00/WNCN—Weber: Cto. for Clarinet No. 1 in f, Op. 73; **Smetana:** String Qt. No. 2 in d.

WQXR—Dvorák: Sym. No. 9, "From the New World."

9:00/WNCN—Lalo: *Symphonie espagnole*, Op. 21.

WQXR—The Boston Symphony Orchestra. **Stravinsky:** *Pulcinella*, Suite; **Mozart:** Piano Cto. No. 18 in B-Flat. Soloist: Cooper; conductor: Nelson.

Tue., Sept. 10

2:00/WNCN—Danzi: Wind Qnt. in F, Op. 68; **Schubert:** Symphonic Fragments in D.

WNYC—The Los Angeles Philharmonic. **Brahms:** Piano Cto. No. 1; **Stravinsky:** *La Sacre du Printemps.*

WQXR—Brahms: Scherzo in e-flat.

3:00/WNCN—Handel: *Music for the Royal Fireworks*, Suite; **Schroter:** Cto. for Piano in C, Op. 3.

WQXR—J. Strauss: *Music of the Spheres.*

4:00/WNCN—Vivaldi: *The Four Seasons*, "Spring," Op. 8; **Torelli:** Trumpet Sonata in Five Parts in D.

WQXR—Weber: *Turandot*, Ov. and March.

5:00/WNCN—A. Scarlatti: Sinfonia No. 1 in F; **Beethoven:** *Coriolan*, Ov., Op. 62.

WQXR—Rossini: Sonata No. 5 for Strings in E-Flat.

6:00/WNCN—Bach: Toccata and Fugue in d; **Schubert:** *Marche Characteristique*, No. 2 in C, Op. 121.

7:00/WNCN—Rimsky-Korsakov: *The Snow Maiden*, Suite; **Mozart:** Oboe Qt. in F.

WQXR—Mendelssohn: Sym. No. 4 in A, "Italian."

8:00/WFUV—"A Box at the Opera." **Puccini:** *Gianni Schicchi;* **Rachmaninoff:** *Francesca da Rimini.*

WNCN—J. Haydn: Cto. for Piano No. 4 in G; **Dvorák:** Symphonic Variations, Op. 78.

WQXR—Gounod: Little Sym. for Flute and Oboe.

9:00/WNCN—Mendelssohn: Sym. No. 5 in d, "Reformation," Op. 107.

WQXR—Sibelius: Violin Cto. in d; **Mendelssohn:** Piano Trio No. 2 in c, Op. 66; **Rachmaninoff:** Symphonic Dances.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

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A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., SEPT. 4

11:00 a.m.
USA U.S. Open Tennis. Live late-round coverage. This morning and tonight at **7:30 p.m.,** men's and women's quarterfinals. See also Thursday at **11:00 a.m.** and Sunday at **1:00 p.m.** More coverage on **2**, including highlights each weeknight at **11:30 p.m.** (30 min.)

8:00 p.m.
5 Escape From Iran: The Canadian Caper. An exciting 1981 TV movie about how six Americans escaped capture in Tehran thanks to the quick-witted actions of some Canadian allies. (2 hrs.)

11 The Two Mrs. Grenvilles. Claudette Colbert chose a nice vehicle in which to return to film after a quarter-century—this 1987 two-part TV drama based on Dominick Dunne's novel about a forties showgirl who marries into society. The showgirl (Ann-Margret), of course, brings scandal upon her husband's family. Part 1 tonight (2 hrs.); Part 2 Thursday at **8:00 p.m.**

13 Math . . . Who Needs It? A good question, addressed by math defenders as various as Jaime Escalante (who inspired the film *Stand and Deliver*), Bill Cosby, Teri Garr, and Dizzy Gillespie. Also, a look at people who really *do* use math everyday, including a skateboard designer and a statistician for *Billboard* magazine. (1 hr.) Also shown at **10:00** on **21** and Thursday at **8:00 p.m.** on **49**.

49 Schools in Black and White. A 30-minute look at how Connecticut's schools have handled integration,

TNT Plaza Suite (1971). Walter Matthau is very well suited to one of Neil Simon's funniest comedies, about the misadventures of various hotel guests. Three vignettes, with Matthau shining in all of them. (2 hrs. 30 min.)

8:05
TBS The Missouri Breaks. A Western notable only because it was such a huge failure, given its participants: director Arthur Penn, Marlon Brando, Jack Nicholson, and Randy Quaid. (2 hrs. 30 min.)

8:30
2 Prime Time Pets. News flash—an interview with Michael Jackson's pet chimp, Bubbles. Also, a dog that saved a four-year-old from near-certain death. (30 min.)

9:35
BRV Eugene Onegin. The National Ballet of Canada performs John Cranko's choreography to Tchaikovsky's soaring, shimmering score. Frank Augustyn and Sabina Allemann star in this adaptation of Pushkin's "novel in verse." (2 hrs. 55 min.)

10:00
2 48 Hours: Survival of the Funniest. A behind-the-scenes look at the grueling, competitive world of stand-up comedy. (1 hr.)

13 Firing Line—"Two Friends Talk: Ronald Reagan and William F. Buckley Jr." Among the topics of conversation: the economy and taxes. (30 min.)

11:00
13 America's Schools: Who Gives a Damn? The second and final part of a panel discussion about the state of American education, with host Fred Friendly. (1 hr.) Also shown Thursday at **11:30 p.m.** on **21**.

2:50 a.m.
TBS The Shooting (1971). A strange and powerful Western with Jack Nicholson as a hired gun who becomes the ally of a mysterious woman bent on revenge. (2 hrs. 15 min.)

THU., SEPT. 5

11:00 a.m.
USA U.S. Open Tennis. This morning: the mixed-doubles finals. Tonight at **7:30,** men's and women's quarterfinals.

8:00 p.m.
9 Melvin and Howard (1980). Jonathan Demme's reconstruction of one side of the famous story about Howard Hughes's "Mormon Will" and its main beneficiary, Melvin Dummar. A funny, sad, touching movie, with Paul Le Mat, Jason Robards, and Mary Steenburgen. (2 hrs.)

11 The Two Mrs. Grenvilles. See Wednesday at 8:00 p.m. Part 2 of 2. (2 hrs.)

13 Mystery!—"Poirot: Problem at Sea." Poor Poirot, always having his holidays interrupted. In the middle of a sea cruise, one Colonel Clapperton, after a day on land, discovers a large knife sticking out of his wife. (1 hr.) Also shown at **9:00** on **21** and **49**, and Friday at **9:00 p.m.** on **50**.

9:00
13 Deep in My Heart (1954). A full-blown MGM musical romp about the life of composer Sigmund Romberg with José Ferrer, Jane Powell, Vic Damone, Cyd Charisse, and too many more to mention. (2 hrs. 15 min.)

A-E Slaughterhouse Five (1972). Kurt Vonnegut Jr.'s strange antiwar novel got a phantasmagorical treatment, with Michael Sacks as Billy Pilgrim, the optometrist/professional nobody who runs rampant through time. Good stuff, but more so for the Vonnegut faithful. (2 hrs.)

MTV The 1991 MTV Video Music Awards. Three hours of hoopla, with host Arsenio Hall, performers Prince, Paula Abdul, and Poison, and award presenters including James Brown, MC Hammer, and Cher. Live from the Universal Amphitheatre in Los Angeles. A two-hour version will be shown Tuesday at **8:00 p.m.** on **5**.

10:00
50 Newport Jazz 1990. Classic and contemporary jazz, including performances by the Count Basie Orchestra, the Zawinul Syndicate, George Benson, and Tito Puente and Celia Cruz. (1 hr.)

11:15
13 Hanya: Portrait of a Dance Pioneer. A profile of Hanya Holm, one of the major creative figures in American dance. Introduction by Julie Andrews; Alfred Drake narrates. (1 hr.)

1:00 a.m.
USA The In-Laws (1979). A perfectly pleasant comedy, with Peter Falk as a too calm CIA agent who gets other people into trouble and Alan Arkin as a panic-stricken dentist who always seems to be his victim. (2 hrs.)

2:00 a.m.
11 Local Hero (1983). Scottish writer-director Bill Forsyth's tale about an ambitious young oil executive from Houston (Peter Riegert) who is sent by his boss (Burt Lancaster) to buy up a small Scottish village. A triumphant, original movie. (2 hrs.)

FRI., SEPT. 6

11:00 a.m.
2 U.S. Open Tennis. Live coverage of the women's semifinals.

7:00 p.m.
AMC Gunga Din (1939). A Hollywood gem of an adventure picture, which, if you squint, bears some resemblance to the Kipling poem about the shenanigans of a trio of soldiers in India. With Cary Grant, Douglas Fairbanks Jr., and Victor McLaglen, whose films are being shown all month here. (2 hrs.) Also shown at **12:30.**

7:30
9 At least there's one contender to watch here, as the **New York Mets** play the **Atlanta Braves** tonight and Saturday at **1:30 p.m.** The **Montreal Expos** come to Shea next, with games Monday at **7:30 p.m.** and Tuesday at **1:30 p.m.**

8:00
11 They're almost out of their misery, for this year at least. The **New York Yankees** visit the **Minnesota Twins** tonight and Saturday at this time. The next foe, Tuesday at **7:30 p.m.,** is the **Baltimore Orioles,** whom the Yanks will play for the last time in old Memorial Stadium.

9:00
13 49 Firing Line Special Debate—"Resolved: Freedom of Thought Is in Danger on American Campuses." Michael Kinsey of *The New Republic* moderates a debate about the topic of the day. Among the panelists are William F. Buckley Jr. and Dinesh D'Souza. (2 hrs.) Also shown Monday at **12:30 a.m.** on **21**.

10:00
TNT The Purple Plain (1955). A very good British picture starring Gregory Peck as a worrisome Canadian pilot who's shot down over Burma and must struggle through the jungle to safety. (2 hrs. 15 min.)

10:20
TBS Living Proof: The Hank Williams Jr. Story. An engrossing 1983 TV movie with the versatile Richard Thomas playing the son of the country-music hero who nearly killed himself trying to live up to his father's legacy. (2 hrs.)

11:00
13 New Television. Four independent videos about, respectively, a Cézanne painting that comes alive, the all-American pastime (baseball), a fantasy vacation, and the nature of time. (30 min.)

11:30
13 Deep Dish TV—"Behind Censorship: The Assault on Civil Liberties." The first segment of four about freedom of expression, this episode examines various issues of language and power, including the "English First" movement and the use of the term "African-American" versus "black." (30 min.)

SAT., SEPT. 7

11:00 a.m.
2 U.S. Open Tennis. Settle in for about eight hours of live coverage: the women's singles final and the men's singles semifinals.

1:00 p.m.
4 Notre Dame Football. The football program of Notre Dame has somehow worked its way so deeply into the national psyche that NBC doled out millions to lock up five years of coverage. Assuring it gets its money's worth, NBC starts with a pregame show ("Notre Dame Saturday"), ends with a postgame show, and sandwiches in a season opener between the Fighting Irish and the **Indiana Hoosiers.**

3:00
13 American Indian Dance Theater: Finding the Circle. Sacred, seasonal, and celebratory dances as well as members of the company in conversation and a look at an intertribal powwow. (1 hr.)

5:00
BRV The Duchess of Duke Street. The first two episodes of a BBC series about the life of a scullery maid who, in the

early 1900s, becomes a confidante to both peers and princes. (2 hrs.) Two episodes to be shown weekly at this time.

6:00
㊾ **And the Walls Came Tumbling Down.** A profile of a Houston elementary school that has had success by teaching handicapped and gifted students in the same classroom. (30 min.)

8:00
❹ **Real Life With Jane Pauley.** Jane chats up Oprah Winfrey about obstacles, accomplishments, and ambitions. (30 min.)

❼ **Crocodile's Revenge.** Underwater photography reveals the life-style of the deadly croc, and how its numbers have grown since near-extinction. (1 hr.)

⓭ **Mandela in America.** Behind the scenes on the 1990 Mandela tour, when the South African leader wowed America from the Canyon of Heroes to the White House. (2 hrs.)

FAM A pair of Sherlock Holmes pictures with the perfectly teamed Basil Rathbone and Nigel Bruce. In **Secret Weapon** (1942), Holmes must take care of Professor Moriarty, who, as usual, has his sights set on destroying the world. In **Terror by Night** (1946), at **8:30,** Watson helps Holmes capture a jewel thief (1 hr. 30 min.).

TNT **Paint Your Wagon** (1969). A raucous musical—scripted by Paddy Chayefsky—with a bunch of nonsingers singing badly but winningly. Lee Marvin and Clint Eastwood are two prospectors who share the wife (Jean Seberg) they bought at auction. Based, sort of, on the Lerner-Loewe musical. (3 hrs. 15 min.)

9:00
HBO **Cast a Deadly Spell.** A new movie starring Fred Ward as H. Phillip Lovecraft, a private eye in Los Angeles in the late forties who must solve a bizarre, fantastic mystery to prevent the destruction of the Earth. (2 hrs.)

10:00
⓭ **Anthony Adverse** (1936). Fredric March stars in Hervey Allen's story about a young man's globe-trotting adventures during the early nineteenth century. A sprawling coming-of-age of sorts, muddled but quite worth it. With Olivia de Havilland, Claude Rains. (1 hr. 25 min.)

11:30
❼ **55 Days at Peking** (1963). The performances of its stars—Charlton Heston, Ava Gardner, David Niven—make Nicholas Ray's picture about China's Boxer Rebellion well worth a look. (3 hrs. 15 min.)

MIDNIGHT
㉑ **Angel on My Shoulder** (1946). A well-done fantasy starring Paul Muni as a dead convict who, when sent back to Earth as a minion of Satan, tries to make up for his past deeds. With Anne Baxter. (1 hr. 40 min.)

SUN., SEPT. 8

8:00 a.m.
TMC **After the Thin Man** (1936). The second film of the splendid series starring Myrna Loy and William Powell as the suave couple, this one features a young James Stewart as a murder suspect. (2 hrs.)

1:00 p.m.
❷ The **New York Giants** are paid a visit by the **Los Angeles Rams.**

❺ **Mildred Pierce** (1945). Michael Curtiz's surprisingly tough-minded soap opera about mother love and sacrifice. Joan Crawford won an Oscar for her portrayal of the heroine, who gets involved in a romantic triangle with her spiteful, spoiled daughter (Ann Blyth) and a handsome rotter (Zachary Scott). (2 hrs.)

USA **U.S. Open Tennis.** Live coverage of the women's doubles final.

3:00
❺ **Autumn Sonata** (1978). In Ingmar Bergman's film, Ingrid Bergman is a successful concert pianist, and Liv Ullmann is the daughter who is convinced that her mother's neglect of her as a child has ruined her life. Both Bergmans did their work very well—this is a bold, profound film. (2 hrs.)

4:00
❷ **U.S. Open Tennis.** A live broadcast of the men's singles final of the United States' only Grand Slam event.

❹ Week 2 of the NFL season, when the **New York Jets**' hopes are always still alive. Today they challenge the **Seattle Seahawks.**

❼ **The Year My Voice Broke** (1987). A nicely understated Australian movie about the unique relationship between a teenaged boy and a very troubled young girl. (2 hrs.)

5:00
❺ **Marked Woman** (1937). Eduardo Ciannelli as a Lucky Luciano–type underworld king, living high off the earnings of prostitutes; Bette Davis as one of his girls; Humphrey Bogart, not yet his true self, as a Tom Dewey–like prosecutor. Fine, fierce Warner melodrama. (2 hrs.)

6:00
⓭ **Mandy** (1953). A.k.a. *Crash of Silence,* Alexander Mackendrick's solid drama stars Mandy Miller, Phyllis Calvert, and Jack Hawkins in a story about a young deaf girl and her mother's struggle with how to best care for her. (1 hr. 35 min.)

6:30
MAX **Big Top Pee-wee** (1988). Before his dizzying fall from grace, Pee-wee Herman made appealingly quirky, if uneven, films like this one, in which he plays a farmer who falls in love with the star of a traveling circus. (1 hr. 30 min.)

7:00
TBS Will wonders never cease? **Johnny Belinda,** Jean Negulesco's 1948 black-and-white drama starring Jane Wyman as a young deaf-mute, is hereby a color picture. Lew Ayres is the doctor; Wyman won an Oscar for her performance. (2 hrs.)

7:30
NICK **The Adventures of Pete & Pete: What We Did on Our Summer Vacation.** The two brothers with the same first name recount their almost disastrous summer. R.E.M.'s Michael Stipe appears as an ice-cream man, and Kate Pierson of the B-52's plays a blind millionaire. (30 min.)

8:00
⓭ **Traffik.** The return of the three-part *Masterpiece Theatre* series about the British government minister who endangers his family by taking on the heavies of the international drug trade. Starring Bill Peterson, Lindsay Duncan. (2 hrs.) Part 1 also shown at **9:00** on ㊾. Parts 2 and 3 shown Monday and Tuesday night, respectively, at **9:00 p.m.**

A-E **Dinosaur!: The Tale of a Tooth.** The first episode of four pairing the beloved Walter Cronkite with the intriguing dinosaur. Narrator Cronkite participated in the making of this documentary, which dramatizes the life of the dinosaur, examines archaeological digs, and so on. Also shown at **midnight.** The remaining episodes will be shown over the next three nights, at **8:00 p.m.** and **midnight.** (1 hr.)

HBO **Presumed Innocent** (1990). Alan J. Pakula's taut adaptation of the Scott Turow best-seller about an assistant district attorney accused of murdering his lover, who is also a colleague. With Harrison Ford, Greta Scacchi, Brian Dennehy, and Raul Julia. (2 hrs. 15 min.)

TNT Sunday-night football: The **Houston Oilers** at the **Cincinnati Bengals.**

9:00
❺ **Married . . . With Children.** A new season begins with Peg, of all people, pregnant. (30 min.)

❼ **To Save a Child.** A new TV drama about a woman who thinks that her first child is stillborn, then discovers that her husband and his family of witches have stolen the baby. With Marita Geraghty, Pete Kowanko. (2 hrs.)

TDC **People of the Forest: The Chimps of Gombe.** The world premiere of a documentary by Hugo van Lawick (Jane Goodall's former husband), who spent 25 years studying the incredibly humanlike behavior of chimpanzees. (2 hrs.)

9:30
❺ **Herman's Head.** A new comedy about an aspiring writer (William Ragsdale) and the nutty characters living inside his head, who have no small say in deciding what direction Herman's life will take. (30 min.)

10:30
⓭ **Independent Focus.** Short films about everything from Nicaragua's 1990 elections to the inexorable gang violence in one Detroit neighborhood. (2 hrs. 20 min.)

11:45
TNT **North Dallas Forty** (1979). A very funny and tough movie about the way pro football really works (or, at least, worked in 1979). With Nick Nolte, Mac Davis, Dabney Coleman. (2 hrs. 30 min.)

2:15 a.m.
TNT **AKA Cassius Clay** (1970). Jim Jacobs's telling documentary, narrated by Richard Kiley, about the heavyweight champ who would become Muhammad Ali. (2 hrs.)

MON., SEPT. 9

5:30 p.m.
DIS The fourth season of the reconstituted **Mickey Mouse Club** begins today, with upcoming guests to include Whitney Houston, Magic Johnson, and Malcolm-Jamal Warner. Shown daily at this time. (30 min.)

7:30
⓫ **Now It Can Be Told.** A news show, with host Geraldo Rivera, that pledges to delve into stories from the past that still have loose ends—from Saddam Hussein's atomic-bomb aspirations to the death of James Dean. To be shown weeknights at this time. (30 min.)

8:00
⓭ **Monkeys on the Edge.** Brazil's Atlantic Forest, perhaps on its last legs, is the native home of dozens of species of trees, birds, insects, and primates. A *Nature* special. (1 hr.)

A-E **Dinosaur!: The Tale of a Bone.** See Sunday at 8:00 p.m. (1 hr.)

HBO **The Big Apple Circus.** A half-hour's worth of New York's big top, full of acrobats, aerialists, and animals.

TNT **Final Verdict.** A new biography of the wildly successful and controversial defense lawyer Earl Rogers, played by Treat Williams. With Glenn Ford as his minister father; Sissy Spacek narrates. (2 hrs.) Shown again at **10:00, midnight,** and **2:00.**

9:00
⓭ ㊾ **Traffik.** In the second of the three-part series (see Sunday at 8:00 p.m), Fazal's family contemplates their life-style in Karachi; Karl's German creditors go after Helen; and Jack's attention is split between his daughter's behavior and an incipient customs strike. (2 hrs.)

11:00
⓭ **Alive From Off Center.** A dance/theater performance by the Montreal-based group Carbone 14, about the differences in life inside and outside a convent dormitory. (30 min.)

11:30
⓭ **The Art and Vision of James Hubbell.** The life and times of the Renaissance man Hubbell, focusing on the unique homes and buildings he's designed. (30 min.)

TUE., SEPT. 10

7:30 p.m.
SHO **We All Have Tales: Anansi.** Denzel Washington narrates a Jamaican story about a duplicitous spider who gets trapped in his own web. With music by UB40. (30 min.)

8:00
⓭ ㊾ **Can the Vatican Save the Sistine Chapel?** If not, who can? A look at the controversy surrounding the restoration of Rome's venerated cathedral. (1 hr.) Also shown at **11:00 p.m.**

A-E **Dinosaur!: The Tale of an Egg.** See Sunday at 8:00 p.m. (1 hr.)

TNT Humphrey Bogart stars in four good pictures, the best one first—**Sahara** (1943), a thoroughly engrossing action movie. At **10:00, Sirocco** (1951); at **midnight, Passage to Marseilles** (1944); and, at **2:20, Dark Passage** (1947) (2 hrs. 15 min.).

9:00
⓭ ㊾ **Traffik.** The third and final segment of the *Masterpiece Theatre* drama. Jack returns to Pakistan a different man; both Helen and Fazal realize that drug-trafficking may be their one chance of survival. (2 hrs.)

A-E **José Carreras and Friends.** Carreras and Katia Ricciarelli, Agnes Baltsa, and Ruggero Raimondi sing Verdi, Bizet, Rossini, and Bernstein in London. Jacques Delacote conducts the London Arts Orchestra. (2 hrs.)

10:00
❼ **The Barbara Walters Special.** Love and marriage are the topics; Julia Roberts, Whoopi Goldberg, and Shirley MacLaine plumb the depths. (1 hr.)

SHO **The Showtime 30-Minute Movie.** Two 30-minute movies, actually, featuring the works of first-time directors. *The Fifteenth Phase of the Moon* is a drama about a young Hispanic girl trying to break free from her father; *Birch Street Gym* explores boxing and aging.

1:00 a.m.
❼ **The Miracle Worker.** This very good 1979 TV remake of the story about Helen Keller and Annie Sullivan stars Patty Duke Astin—who played Keller seventeen years earlier in the Arthur Penn film—as teacher Sullivan, and Melissa Gilbert as the young deaf-and-blind girl. (2 hrs.)

SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

TOWNHOUSE STORIES

The townhouse market is heating up, according to real-estate professionals, who report a flurry of recent closings and heightened interest by New Yorkers and foreign buyers. The current activity is due in part to the relatively low prices and the scarcity of first-rate cooperatives.

"On a per-square-foot basis, townhouses now offer more for your money," says Marilyn Corradini, senior vice-president of the William B. May real-estate firm.

One May townhouse exclusive is a four-story brownstone at 65 West 89th Street, between Central Park West and Columbus Avenue. The 5,000-square-foot building is divided into two duplex apartments. The asking price is $1.15 million.

The Corcoran Group currently has an exclusive on 129 East 64th Street, a seven-story townhouse in which Otto Preminger lived. The 6,700-square-foot property has six bedrooms, six baths, a 50' x 20' living room with a glass wall that overlooks a terrace, and a glass-walled dining room that looks out to a pebbled sculpture garden. The master suite includes a dressing room, a sitting room, and kitchenette.

The house's most unusual feature, however, is a double-height screening room with a retractable screen and a remote-controled projection booth. Originally offered a year ago for $5.3 million, the asking price is now under $3 million.

Ambrose-Mar Elia lists a small, one-family townhouse at 449½ Hudson Street, with an asking price of $675,000. Its features include exposed-brick walls, three bedrooms, 2.5 baths, four fireplaces, and a decked garden. The four-story, 2,236-square-foot building was completely redesigned by its architect owner, who left the original façade intact. ●

JUST SOLD

Greenwich Village

Townhouse $755,000
214 West 11th Street
9-room, 3,200-square-foot brownstone with two duplex apartments. Taxes $6,500.
Brokers: Halstead/Corcoran

Upper East Side

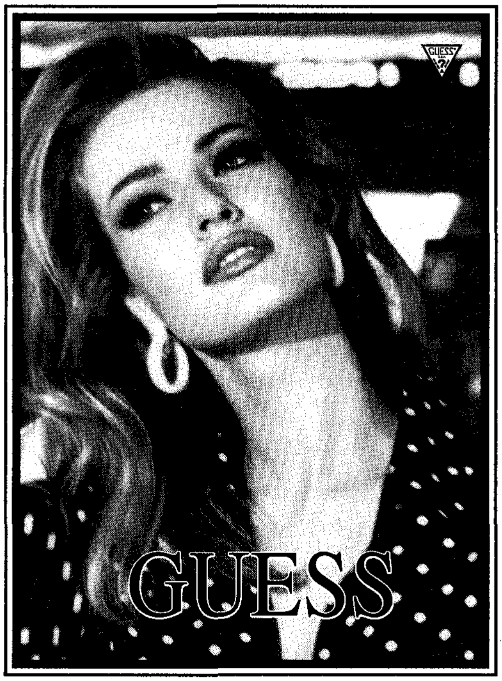
Townhouse $1,250,000
250 East 78th Street
4-story, 9-room, 4,368-square-foot brownstone; 4 bedrooms, 4 baths; garden. Taxes $11,994.
Broker: The Corcoran Group

Greenwich Village

Townhouse $812,500
264 West 12th Street
4-story, 8-room, 2,720-square-foot 1841 brick house; 3 bedrooms, 4 baths, central winding staircase. Taxes $5,340.
Broker: Ambrose-Mar Elia

Lower Midtown

Townhouse $870,000
322 East 18th Street
4-story, 14-room, 4,000-square-foot brownstone; 4-bedroom triplex and 2-bedroom apartment; south garden. Taxes $9,360.
Brokers: Wm. B. May/Kingman Assoc.



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Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

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Jump-Start My Heart—Attractive, successful attorney/writer, 37, seeks successful, educated, compassionate, sensitive male, 32-45, to share views on life, love of arts and crafts, and travel. Send note/photo. 2137 ✉ ☎

Pretty Greek-American Female—Long dark hair, professional. Seeks male counterpart: tall, successful, Christian, drug-free, 36-42. Photo please. 8643 ✉

Beautiful, Blond, Tall—Interesting, accomplished, articulate, upbeat, modest "she" - looking for lucky, 48-60 "he". Photo and note. 8641 ✉

Psychoanalyst-To-Be—40, intellectual, Jewish, pretty, loves books, music. Seeks educated man in same field. 2101 ✉

Lovely, Lively, Literate—Lean, Lollobrigida-like NY lady - longs for love, laughter, languid lunches, lunar libations, with legally-free, long, lean, literate, loquacious non-lunatic, 40's-50's. Recent photo, personal note. 2112 ✉ ☎

MD/Scientist/Violinist—49, warm, accessible and communicative, tall and nice-looking. Seeks smart, special lady with excellence on Steinway. 9897 ✉

Very Attractive, Charming—Bright brunette seeks nice man, 55-65, who's also attractive and enjoys life's finer things and would appreciate a one-to-one relationship with this exciting woman. 2095 ✉

Tall, Leggy Brunette—34, looks like Betty Boop and sings like Patsy Cline, seeks white single male, 30-40, who looks like Superman and sings like Randy Travis. Let's be crazy and fall to pieces. Note/photo/phone. 2090 ✉ ☎

On The Rebound—Handsome, idealistic, nonconformist attorney, 39 - loves adventure, children, Israel and life. Seeks attractive Jewish woman with open mind, maturity, compassion - to share passion, ideas, mutual support, and to help mend my broken heart. Let the New Year and new...begin. Photo please. 2126 ✉

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Handsome, Happy And Humorous—36-year-old white male, MD, ex-writer, intelligent, flexible and reliable, seeks single white female, age 24-32, of similar cast, to share in conversations, walks on the beach, films, theater and dining out with this creative, romantic man. Note/photo/phone. 2092 ✉

Worldly, Witty Westchesterite—Petite blond, romantic, early 40's, seeks educated, fit, quality male for all seasons. Bio and photo a must. 2116 ✉ ☎

Looking For The Beginning—Of a trusting relationship. I'm a Jewish woman, 27, very pretty and educated. I'm a good communicator, fair player and a good person. I would like to share special feelings with someone who possesses similar qualities. Sense of humor appreciated. Note/photo - will exchange. 2105 ✉

Looking For My Best Friend—Could you be on a ski slope or walking on the beach? This 31-year-old, Jewish female architect loves honesty, adventures and a good laugh. If you are 29-35 and seeking someone special, dreams can come true. Note/photo. 2125 ✉

Are You A Pilot?—Very sweet and pretty brunette, 28, slim, very fit, seeks fellow pilot to enjoy flying with. Other interests include traveling, theater and skiing. Note/photo/phone. 2107 ✉

Cultured, Comical Lady Wanted—Energetic, attractive and eclectic financial executive, 34, with closet full of Brooks Brothers to Versace, wants to get to know an attractive, educated, polished lady, 26-34. For companionship, friendship and picnics. Send photo/note. 9905 ✉

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Pretty, Bright, Warm—Divorced Jewish female, 32, 5'7", slim, blond - seeks intelligent, attractive, caring man, 29-37, for serious relationship. Phone/photo. 8664✉

Attractive, Hard-Working Wasp—32, 5'10". Loves art, movies, sports and quiet nights. Hopes to meet intelligent, funny, down-to-earth but also eccentric, nonsmoking male. Photo, note and phone please. 9878 ✉

Thai Executive—Interested in meeting woman (prefer to age 39). I often travel to Europe and USA. Please write with phone number and photo to: POB 1063 (BMC), Bangkok 10000, Thailand.

Classy Chinese Lady—36, humorous, well-educated professional - seeking loving, cultured, sincere, athletic man for serious relationship, 31-41, nonsmoker. 2096 ✉ ☎

Striking Good Looks—Jewish woman, 31, seeks mate. No dim bulbs. Photo. 2128 ✉

Long-Haired NYC Beauty—Seeks very classy Jewish gentleman from MA or PA. Photo/phone. 2139 ✉

Have It All—Female, 50, professional, seeks male counterpart. 2140 ✉

Blond, Blue-Eyed Wasp—Conservative yet wild underneath, would love to meet athletic, educated, single Christian man, 38-45 or so, to share my interests - which include movies, plays, Hamptons beaches, photography and some jogging. Has to be considerate, easygoing, with a good sense of humor. Note and photo appreciated. Will reply to all. 2094 ✉

Sweet, Stunning, Sophisticated—29, 5'7", 126, green eyes. Educated, successful - enjoys golf, skiing and the finer things in life. Seeks a tall, successful, professional, quality male, 29-40, for traditional relationship. Aim: love, marriage, children. Note/photo a must. 8683 ✉

Elegant Blond - European Lady—Professional, financially secure, wishes to meet educated, well-established man, 45-60. Photo please. 9883 ✉

A Great Pair—That could be you and me. If you are a considerate, sympathique, tall Jewish man, and share my taste for the fine arts, then you and this 39, fun-loving/serious, adventurous, tall, slim, attractive, professional, resourceful brunette, could become a duet. Photo please. 8656 ✉

If We Don't Hurry—We'll never make our golden anniversary! As it is, I'll be pushing 100: still soft and affectionate, still intelligent and funny, still attractive (still a brunette?), Bergen County, divorced woman invites nonsmoking, bright, articulate, witty, 42-59-year-old man to join me for the next fifty. 9888 ✉

White Jewish Male—53, flexibility, sensitivity, caring, sharing, successful LI businessman, grown children, college graduate. Looking for attractive, intelligent, communicative - LI only - woman, 40's. (I want it all and am willing to give the same.) Photo/phone a must. 8638 ✉

Tall, Dark, Very Attractive—Woman, 50's. Interesting mix of style, class and artistic qualities. Eastern, Ivy background and successful professional performing career in music. Family-oriented and social. Grown children. If you are between 55 and 62, attractive, basically satisfied, successful and happy with what you do, have energy and a zest for life, please write with phone. 8676 ✉

Handsome MD, 38—West European-educated, with traditional values, new to NY. Seeks beautiful, sexy woman with good heart, 24-32, who desires friendship, love and family. Please send note/photo/phone. 8653 ✉ ☎

Sincere, Caring, Attractive Female—35, seeks handsome, sensitive, intelligent professional male, for friendship, commitment. Note/photo, please. 9872 ✉

Single White Male—27, 6' and fit, professional - who is personable, sensitive and handsome - seeks positive and self-confident white female, 24-31. No drugs please. 2089 ✉ ☎

Attractive, Warm—Well-heeled Wasp divorcee in 40's - seeks well-educated, old-fashioned man of integrity and accomplishment to have fun with. Letter and photo please. 8640 ✉

Frankly Fabulous Female—Manhattan, 50's, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65, please. 8648 ✉ ☎

Jewish Female—Looking for other half: single Jewish man, 35-42, who will feel comfortable in jeans or tuxedo. Photo/note/phone. POB 7805, Rego Park 11374

Regular Guy—Successful Jewish male, 31, loves to laugh, listen and cook for two. Looking to meet sincere Jewish woman, 26-32, who loves to smile, for relationship including fun, romance and dinners for two. 2091 ✉

Gorgeous, Adorable, Jewish—Widowed speech therapist, seeks Jewish, handsome man, 37-47. Note/photo. 9903 ✉ ☎

Natural Beauty—Lovely brunette with classic face seeks boyishly handsome, confident, gentle urbanite with taste and wit, 34-42. British/European preferred. Photo/note. 9896 ✉

Handsome And Cerebral Physician—38, Jewish, 6' tall, athletic, literate, creative. Seeks self-actualized, marriage-minded woman for laughter, sharing and beyond. A thousand words is better than a picture; your choice. 8632 ✉ ☎

Smart, Sincere, Romantic—Handsome, Chinese, 29 - seeks beautiful, classy Caucasian lady. Photo/phone. 8649 ✉

Single White Male—Of NYC, 44, 5'9", amiable, healthy. Seeks divorced/single white female, 30-41. 9884 ✉ ☎

Perfect Soul Mate—They say a true romantic believes that for each of us there is one perfect soul mate. The problem is that usually they never meet. Let's prove them wrong. I am 36, 5'11", handsome and very successful. Looking for someone who loves their life yet has room for loving my life and a life built together. Enjoy NYC, fast cars, midnight swims and the adventure just around the corner. Are you a daring female, 25-40, ready to commit? Send recent photo, note and phone. 2093 ✉

Blonds Can Be Successful Too—I'm proof. Tall, slim, attractive woman, late 30's, desires same in man, 35-55, to enjoy life. Photo/phone/note please. 8652 ✉

Attractive Jewish Female—29, excellent figure, works out, literate, stock market investor - enjoys art, sailing in NYC. Seeks exciting and interesting male, mover and shaker. Bio/photo. 9881 ✉

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Bright, Pretty, Witty—Professional female, 35 - enjoys movies, museums and travel. Seeks 30-40-year-old professional male, smart enough to reason through life's complexities and funny enough to laugh at the rest. Note/photo/phone appreciated. 9880 ✉

Attractive Professional Woman—Warm, loves animals, has 11-year-old daughter, 5'8", 45. Seeks bright, professional, huggable man. Forever. 2097 ✉

I'm A Divorced White Male—Age 47, 5'9", wishing to meet creative woman in a scientific or mechanical field - for fun and a lasting relationship. 2110 ✉

Snowbird, MD—50's, NY/Palm Beach. Seek sensuous, equally affluent woman with European class. Photo. 2100 ✉

Challenge—Beautiful, blond, youthful mid-aged widow dares a handsome, healthy, happy, 'committable' Jewish man, 50-60, to keep me smiling and fill my dreams. Note/photo/phone. 8650 ✉

Slim And Striking Female—30's, seeks cycling companion for Sunday brunches on side streets - for starters. 8657 ✉ ☎

Professional, Beautiful—Oriental girl, 30, looking for a sincere male, 35-45, for friendship. Photo a must. 2103 ✉

You Are An Oriental Beauty—Feminine, with sensitivity and warmth, under 30 - sought by gentleman: professional, 5'9", in shape, easygoing, with a good sense of humor, likes to travel, play golf, etc. Phone/photo appreciated. 8678 ✉ ☎

Smart, Successful—Professional woman, 38, seeks like-minded male companion, 35-45. If you're looking for a real life relationship with a funny, fun-loving, movie-going, book-reading, attractive Jewish Athena - look no further. 9864 ✉ ☎

For Your Eyes Only—Optometrist - can write prescription for looking at life through rose-colored lenses. Single Jewish male, 29, Cornell grad, muscular, 6', nonsmoker. For RX to happy times, write with snapshot. 8655 ✉

Here's One Guy—Who doesn't mind being pushed around. This 27-year-old Irishman from New Jersey is hell in a wheelchair. I'm looking for someone who *has a sense of humor, and who likes late* nights out on the town as much as quiet nights around the house. So, if your idea of fun is going to a sporting event, checking out the concert scene, or loading up the CD player and hanging out, let's get together. Send a note and photo and I'll do the same. 9858 ✉

Would Like To Collaborate—Woman, 45, attractive, fit, sophisticated yet down-to-earth, loves to laugh, enjoys the outdoors, photography, music, films. Seeks quality man willing to commit to intimate, honest relationship. Nonsmoker. 9854 ✉

Vibrant, Attractive, Divorced—Jewish female. Health professional, a vocational singer. Seeks 55-plus man, warm, accomplished, in touch with his Jewish roots. 9844 ✉

I Am Shy—I'm 23, male, white and reasonably attractive. I seek a woman from whom to learn the many things I do not know. 9902 ✉ ☎

Ex-Modern Dancer, Now Lawyer—Vivacious, witty, attractive Jewess, 33, seeks sensitive, intelligent, spunky, single Jewish man who enjoys the arts. Sense of humor required. Letter/photo. 8675 ✉

Photographer-Scientist—Active, upbeat, handicapped, seeks a bright, optimistic woman (age 30-45), with a warm heart and smile. 2086 ✉

Entrepreneur—45, 5'10", 180. Likes dry wit, restaurants. Dislikes too expensive to list. Seeks very pretty lady up to 40. Nonsmoker. Note/phone. 8635 ✉

Tall, Handsome Attorney—40's, Christian - likes opera, classical music, the Yankees, skiing and European travel. Seeks beautiful, dynamic, educated, independent woman, 30-38. Note/photo. 2142 ✉

Sensitive, Romantic, Very Affectionate—Like walks in the woods, the beach, movies, Broadway shows, music, quiet evenings at home or most anything with the right person. Have been a career woman and am looking to settle down into a loving relationship. If you have similar interests, 40-50 (nonsmoker), please write/send photo. 6943 ✉

Valentine?—Waspy deb with charm, 36, two kids, seeks Christian man who plans ahead. 2118 ✉

Horses Can Talk!—Meet our owner. He's 28, sweet, sincere, thin brown hair, green eyes, 5'11", a corporate beach bum! A note and photo from a slim gal, 20's, will get the same! 2117 ✉

Successful Attorney—Wants to share his success with a Jewish female, 26-32, who enjoys travel, cultural activities and tennis. 2102 ✉

Wanted: Wife And Baby—Single, white, never-married male, 54, 5'11", trim, athletic, decent-looking, intelligent, professional, financially secure, Christian - seeks attractive, intelligent woman, late 30's to early 40's, interested in marriage and having a child. NY or NJ. 2027 ✉

Lovely, Sensuous White Woman—50 plus, 5'4" - intelligence, style and class are my hallmarks. Tennis and the good life my game. Seeks an accomplished, 55-65, caring man to share my love of life. Exchange photos and letter please. 8644 ✉

Pretty MD—Slim, blond, 34 with a loving heart, seeks intelligent, good-looking male counterpart for serious relationship. Photo/phone. 9901 ✉

Stamford, CT—Very pretty, sincere, slim Jewish widow, 46, seeks special man to share her life. Note/photo please. 2088 ✉

Cultured, Very Attractive—Nassau County woman, white, mid 50's, 5'7", slim; nonsmoker. Enjoys Lincoln Center activities, museums, foreign travel. Seeks compatible, caring man of common sense and uncommon sensibilities. 8647 ✉

Professional Jewish Male—38, down-to-earth, bright, good-looking. Seeks similar female to explore best of the city and outdoors, late 20's to 30's. Photo required/phone/note. 8629 ✉

Shy And Sincere—50, 5'11", 175 lbs, loves to laugh. Looking for lady with great legs and a sense of humor. Photo please. 8659 ✉

Active, Intellectual Man, 30—Likes Ayn Rand, dancing, comedy. Seeking a rational, tomboyish woman with energy and self-esteem, who's not afraid to take the initiative. 8673 ✉

All My Loving—Single, white Catholic female, 29. Wall Street banker - but still the girl-next-door type - who is slender, upbeat and attractive. I enjoy '60s music (Beatles fan), movies, museums, Central Park and NYC. If this piques your curiosity, and you're a professional, single, white, Catholic male New Yorker (tall, cute and Irish a plus!), 30-33, seeking a relationship, please send note/phone and photo. 9871 ✉

Bedroom Eyes—36, pretty, curvaceous, seeks tall, professional Jewish male for serious relationship. Note/photo, please. 2130 ✉

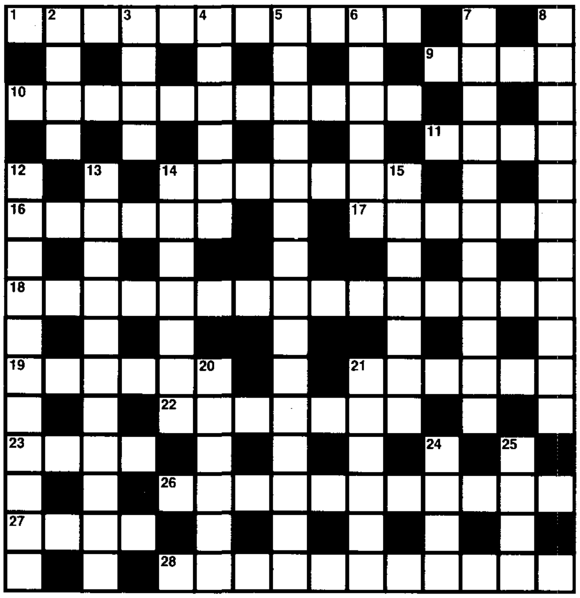
Unique Lawyer—27, seeks relationship with thin, pretty, sweet white female who resides in the NYC area. 2122 ✉ ☎

Handsome, Hardworking, Honest—Male, 30, of Indian descent, well-spoken, reliable, somewhat reserved but attentive and warm, with good sense of humor - seeks sincere, warm, nonsmoking female for serious relationship and possible marriage. Photo. 9899 ✉

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Where people protested a mortal ends in ruins. (11)
9 Animal love for a Roman. (4)
10 Plant which provides free competition. (11)
11 Network in which a girl endlessly pursues me. (4)
14 The ones at the top have no rises. (7)
16 Where men hold everything back. (6)
17 Cheeky dish? (6)
18 One per cent for a girl in confinement? (5,2,3,5)
19 Call forth from angelic Italian girls. (6)
21 Impudent Nazis appear in a place by the Thames. (6)
22 Is concerned about the state and wins the vote? (7)
23 To move quickly is the opposite of old-fashioned. (4)
26 Curious methods used for restraining criminals. (11)
27 Helen's mother appears in a pale damask robe. (4)
28 I weep about a girl beside the water in India. (11)



DOWN

2 Toilets for a writer. (4)
3 Leisure is almost what the artist needs. (4)
4 Pounds spent by a man during a celebration. (6)
5 Frank is a neat player. (15)
6 Presents the treasure chests after a hundred has been removed. (6)
7 Channel for the liquid part of the meal. (11)
8 Annual occasions when it sounds as if women are stunning. (7,4)
12 Pale and pinched as Thomas looks. (11)
13 Member of the vegetable kingdom I class as a kind of animal. (11)
14 Racist youth turns lecherous. (7)
15 Soldiers who are the reverse of representative in resorts. (7)
20 A beating makes a pattern on the skin. (6)
21 Scottish place reduced in antiquity of an ancient people. (6)
24 Precious flower cut short. (4)
25 Philosopher who was always right. (4)

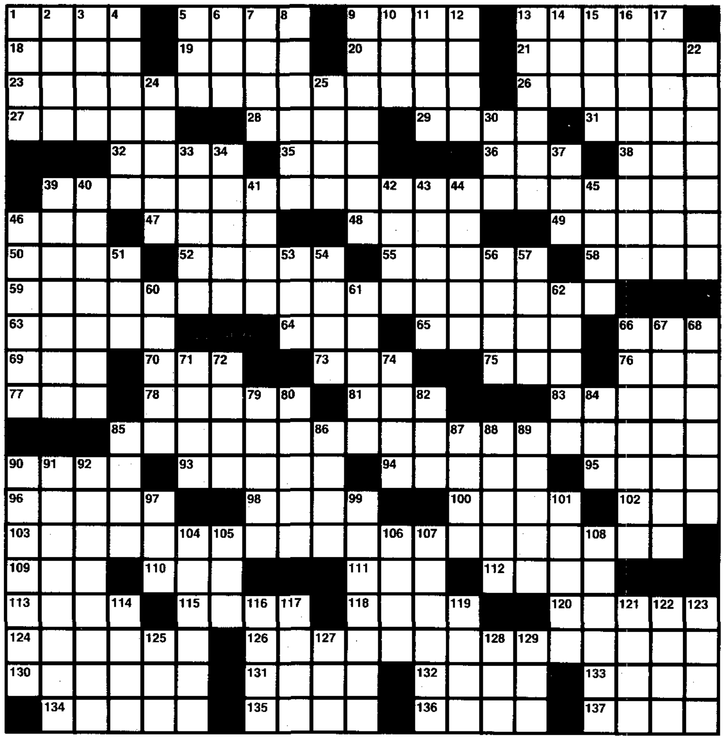
'WHEN' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

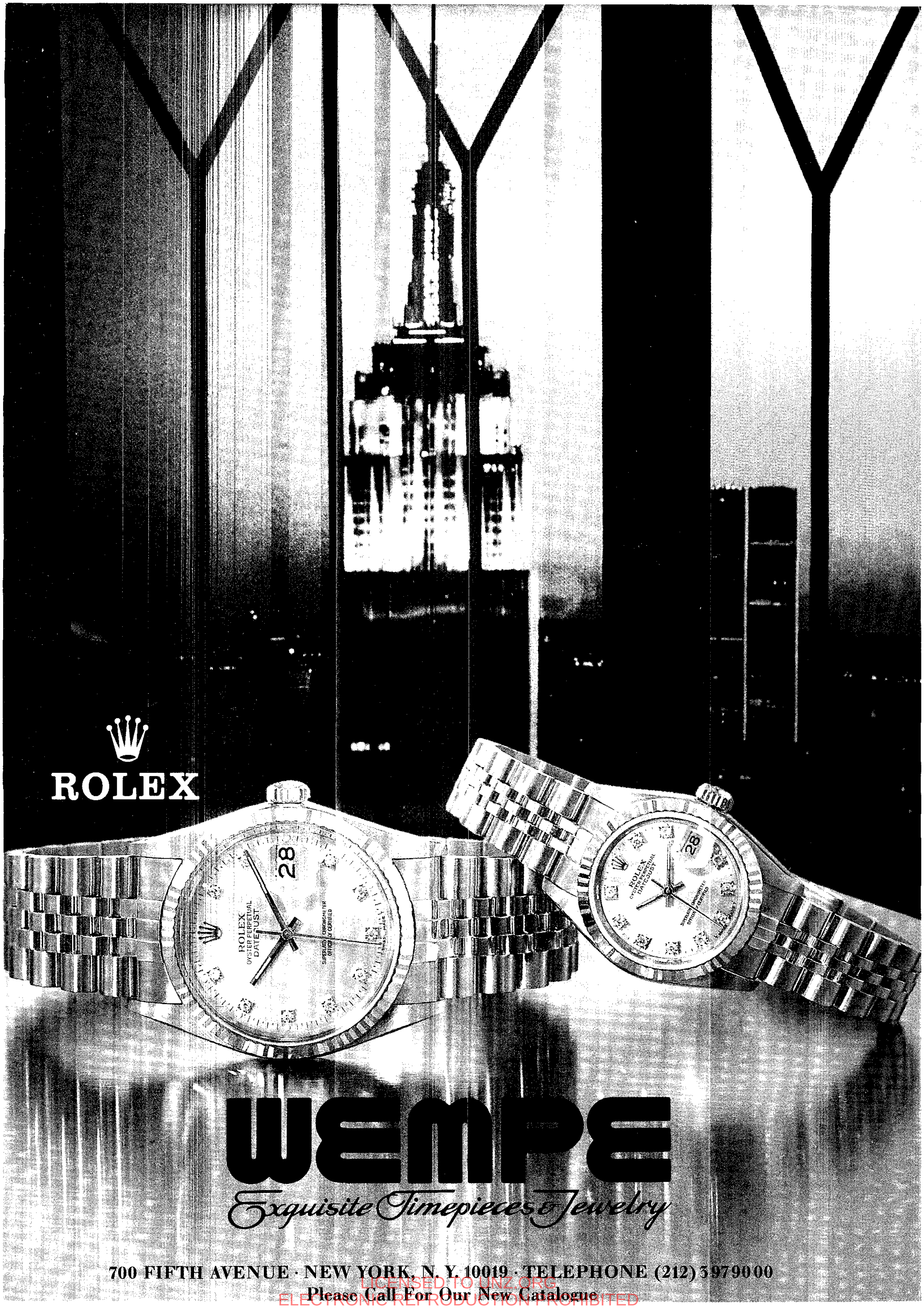
1 Wire-fence deterrent
5 Provides weapons
9 Used wings
13 Robin of ballad fame
18 Feverish chill
19 Secular
20 Gwen's "Damn Yankees" role
21 Partner of tossed
23 When comedians take a breather?
26 Punctual
27 Emerson form
28 Pinball mishap
29 Noah's oldest
31 Plunge a knife
32 Kinfolk: abbr.
35 Knight's title
36 S.A. city of song
38 Pension-plan letters
39 When amphibians mourn?
46 Pk. or Lex.
47 Flaky precipitation
48 Impoverished
49 First name in makeup
50 Soprano Stevens
52 1929 disaster
55 Dark blue: prefix
58 Turner and Danson
59 When psychoanalysis wasn't needed?
63 Bloodhound's trail
64 Nay's opposite
65 Fished for congers
66 Media-monitoring agcy.
69 Three times, in prescriptions
70 Plural of is
73 Chem. insecticide
75 Chang's twin
76 Winning line at tic-tac-toe
77 Classifieds
78 Locker-door decor
81 Indignation
83 Give —— (listen)
85 When insomniacs count brooms?
90 Po tributary
93 Cream of the crop
94 City of northern Japan
95 Spend them in Spoleto
96 Scallions' cousins
98 "I hope to see London once —— die"
100 Sixth Greek letter
102 Cattle breed of India
103 When to tip the hairdresser?
109 Frank's third
110 Doc's org.
111 Half CXXII
112 Means —— end
113 —— years (elderly)
115 Pacific Ten coll.
118 Longest Swiss river
120 Toast type
124 Amtrak cars
126 When Jordanians hang up the phone?
130 Never-ending: poetic
131 Bethlehem visitors, once
132 Tenth of a dollar
133 PDQ
134 Icelandic epics
135 Bric-a——
136 Copyread
137 Cravings

DOWN

1 Toylander
2 Has another birthday
3 Dirt-road hazards
4 Word of warning
5 Foamy brew
6 Was a candidate
7 Catcher's need
8 Rift
9 Insectivorous plant
10 Mauna ——
11 Certain lodge members
12 Launder
13 Part of AEC
14 Press for payment
15 Crafts' go-with
16 Start the ball rolling
17 Commented
22 Cheapens
24 Oglers
25 Newscaster Abel
30 Unit of energy
33 Hang, mob style
34 Nursery bedtime ritual
37 Iron in the raw
39 Occasioned
40 Evening prayers
41 "When —— a lad . . . "
42 Points of convergence
43 Rolls's colleague
44 Wax eloquent
45 Drying kilns: var.
46 Beard of grain
51 Sea eagle
53 It's fit for pigs
54 Hearken
56 Shade of green
57 Foretoken
60 Bivouac stop
61 Marconi's medium
62 Slight advantages
66 From another land
67 Clique
68 Mr. Deeds portrayer
71 In profusion
72 Chemical ending
74 Duet with a guest
79 "Paradise Lost" archangel
80 Dish for lab cultures
82 Sinusitis dept.
84 Leather tool
85 Cook cookies
86 The Bee ——
87 Mideast Strip
88 Nottingham's river
89 Surpass
90 With ice cream
91 For sure
92 Kept from leaving
97 Madrid Mrs.
99 Of Moslems
101 Photographer Ansel
104 Induces a smile
105 Fond du ——, Wisconsin
106 Test, familiarly
107 Vehement speech
108 Arrowed street sign
114 Wimp
116 Large branch
117 A ways away
119 Oklahoma city
121 —— majesty
122 Fiber food
123 Pharaohs' snakes
125 Ribonucleic acid
127 Karim of the Khans
128 Pierre's pal
129 Kind of profit



Solutions to last week's puzzles appear on page 69.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